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SINGERS SOUND-OFF! 2024
Scott Stapp
Tommy James
Trishes
Chris Young
Dorothy

Ani DiFranco

NEW TOYS P.12

Vol. 48 • June 2024 • $3.95/$4.95 Canada
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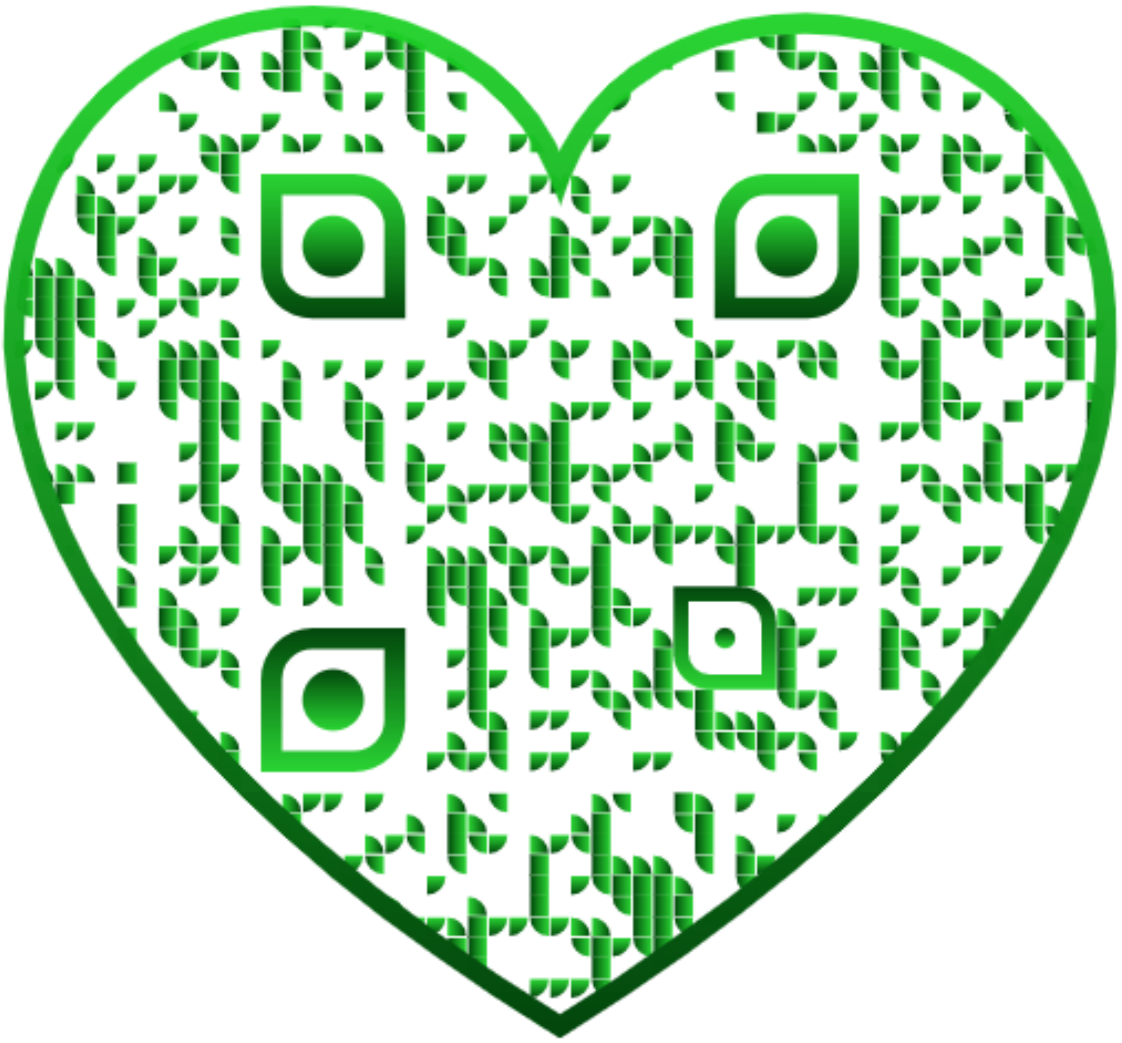
Laney Jones ▪ Crowded House ▪ Ghostface Killah ▪ Dua Lipa + ***New Music Critiques***



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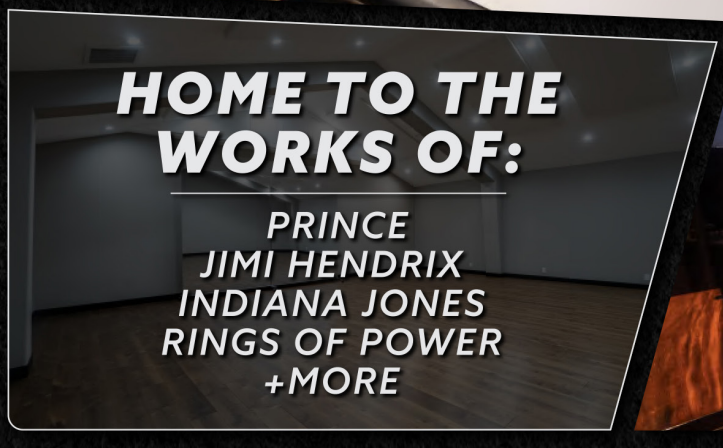

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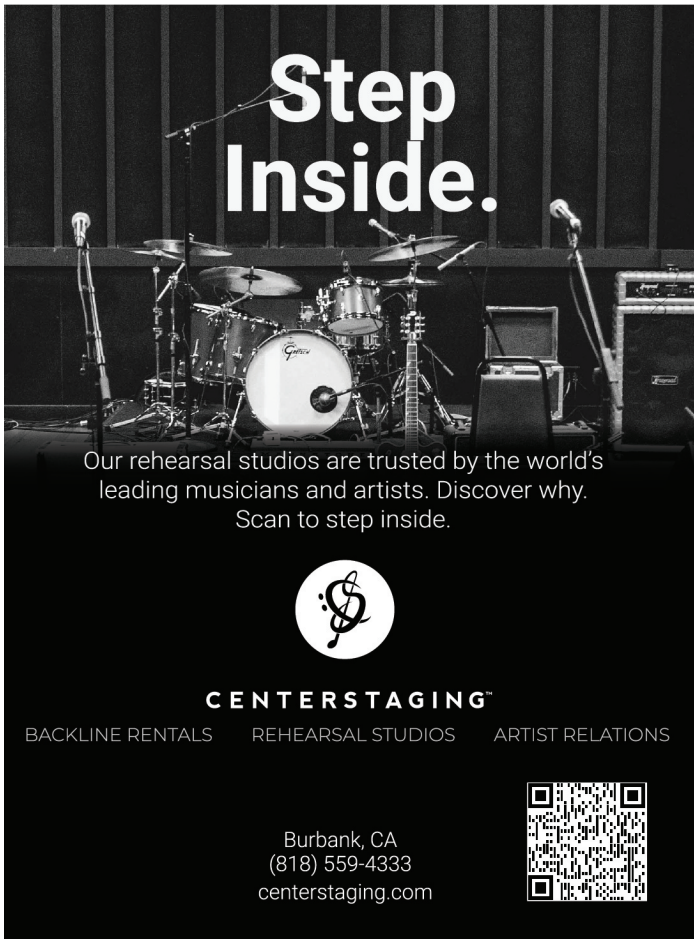

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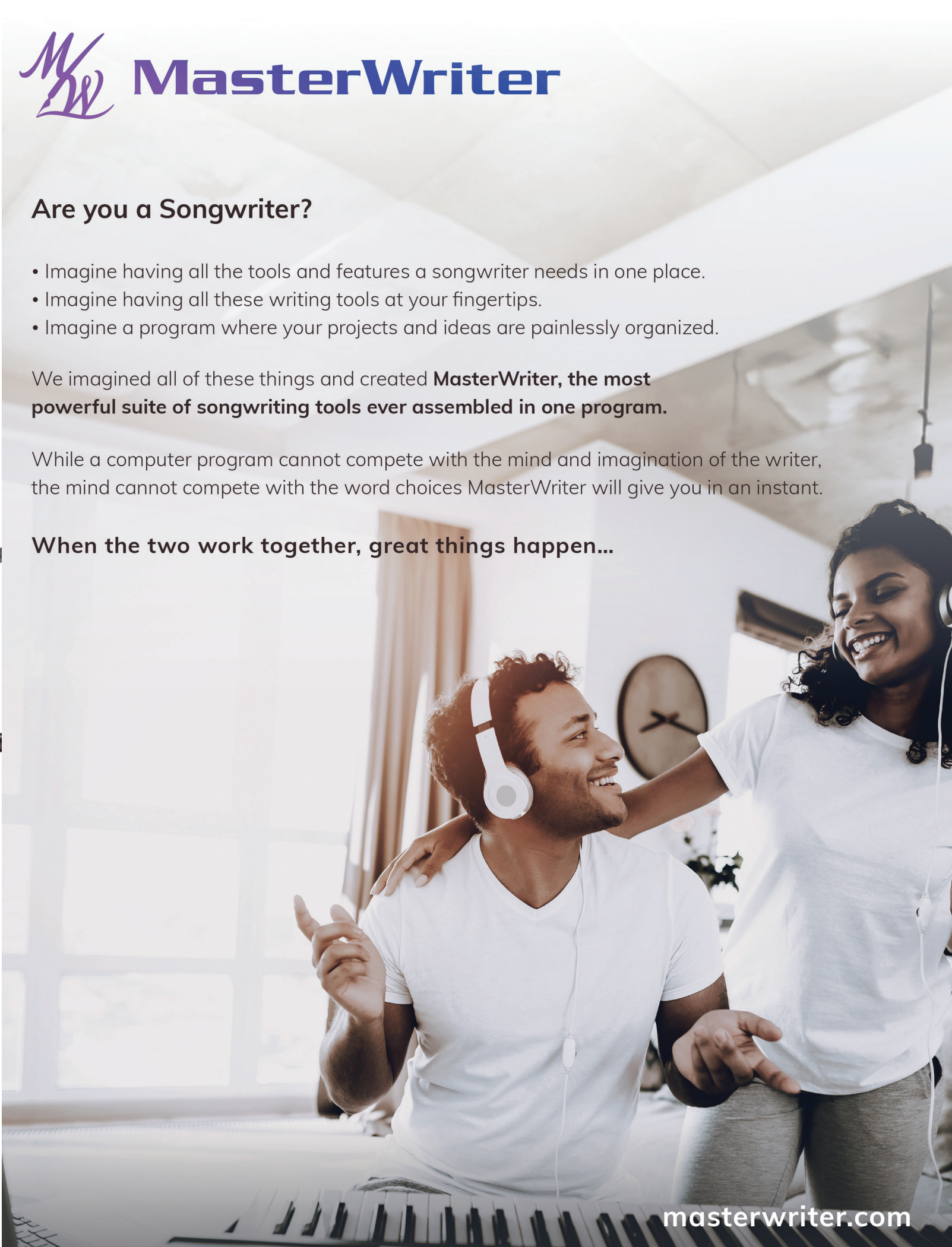

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Northern Illinois School of Music

niu.edu/music

Sense of Community and Stylistic Diversity: In his introductory letter to students on the home page of Northern Illinois School of Music, Director Andrew Glendening captures the spirit and mission of the multi-faceted educational experience and its many programs. He writes, "NIU is a vibrant music scene where you can expand your skills, explore your creativity and pursue your dreams in a supportive environment with unprecedented access to an outstanding faculty." One of those faculty members, Kerri-Ann Chandler, is a Trinidad and Tobago-born musician and instructor who came to NIU after eight years teaching at the University of Trinidad and Tobago. She says, "What makes our School of Music special is its unique sense of community and its stylistic diversity and array of world music courses and ensembles, which allow students to learn music from many countries and cultures and to learn the history and play ethnic instruments from around the world."

Programs and Ensembles: NIU School of Music undergrads can study performance, jazz studies, steelpan, music education and composition. Graduate students can earn a master's degree in performance or pursue an individualized Master of Music degree in composition, recording arts, conducting, world music or other emphases. NIU also offers many opportunities to perform and grow on stage with their award-winning instrumental and vocal ensembles, which include choirs, orchestra, opera, theater, wind ensembles, marching band, jazz ensembles, steel bands, new music ensemble, percussion ensemble, Javanese and Balinese gamelans, tabla, Chinese and Middle Eastern ensembles and various chamber music ensembles.

Recording Arts and Media Technologies: This area of study is designed for the modern engineer and musician, and combines audio video and computer technologies. Students will gain knowledge and experience in such disciplines as studio and location recording techniques, audio post-production for video, acoustics and studio design and webcasting, robotic camera operation using Internet2 technology, live sound and event logistics and lighting and rigging for the performing arts. Elective courses include recording techniques, applied mixing, audio editing, air training for audio engineers and sound design. NIU recently became one of three Avid Learning Partners in the state of Illinois. Music Admissions Coordinator Austyn Menk says, "Students participating in the recording arts get to run live sound for our many ensembles, giving them highly valuable and applicable experience."

Flock Audio: As part of an ongoing effort to upgrade the school's recording facilities to serve collaborations between audio engineering students and musical students, NIU has made the Flock Audio PATCH XT digitally controlled, all analog patchbay the centerpiece of its hybrid recording setup. Chandler says, "Compared to the outdated equipment installed previously, this makes signal flow in the studio more streamlined. Besides being visually appealing and fully customizable, it's very compact, fitting on a tabletop—and because it's digitally controlled, there are always opportunities for app updates."

Contact NIU School of Music, 815-753-1551

Mahtab Neptune

Chief Marketing Oficer
Eventide Audio

Eventide Audio has welcomed **Mahtab Neptune** as its **Chief Marketing Officer**. Neptune is a seasoned marketer with over 16 years of experience at the intersection of music and technology. Eventide General Manager, Tony Agnello, announced Neptune's appointment, commenting, "Mahtab Neptune brings a sharp understanding of customer behavior, an ability to predict market trends as they are developing and a dedication to music creators and innovation in their interactivity with the tools that channel that creativity. We are delighted that Eventide now has the benefit of her insights." For more, contact nsanchez@eventide.com.

Samantha Sklar

Vice President, A&R
Position Music

President and CEO Tyler Bacon and Partner and Head of A&R Mark Chipello announced that **Samantha Sklar** has been promoted to **VP of A&R** at **Position Music**. Sklar's most recent notable success is marked with the signing of breakout songwriter Jack LaFrantz, who co-wrote Benson Boone's hit single "Beautiful Things." The single recently hit no. 1 at both Top 40 and Hot AC, no. 3 on the Billboard Hot 100, is on its seventh week at no. 1 on the Billboard Global 200**.** Sklar joined Position Music in August 2022 and has been integral in helping to build out the frontline pop publishing roster. For more, contact deborah@drpr.us.

Michael Martin

Executive VP, Retail Sales and Operations
Guitar Center

Guitar Center Inc. has appointed **Michael Martin** as **Executive Vice President of Retail Sales and Operations**. In his new role, Martin will oversee and manage every facet of Guitar Center store operations and customer service excellence. "Guitar Center is in the middle of reimagining the magic of the in-store experience for our customers, and Michael's extensive experience driving innovation and execution in omnichannel retail stores will accelerate that transformation," said Guitar Center CEO Gabe Dalporto. For more, contact pr@clynemedia.com.

Nima Khalilian

Head of International, Artist & Label Strategy
Stem

Nima Khalilian joins **Stem** from Interscope as **Head of International, Artist & Label Strategy** and Didi Purcell assumes her Artist & Label Partnerships role at Stem from SoundOn, TikTok's music distribution and artist services platform. Khalilian brings a wealth of experience to Stem. In his prior pivotal role, he dedicated himself to expanding the company's revenue beyond the U.S. borders while simultaneously cultivating the brand and revenue of artists worldwide. For more, contact kevin@orienteer.us.

Sarah Scales

Senior Director, Digital
Activist Artists Management

Activist Artists Management has named **Sarah Scales Senior Director of Digital**. In this new role, Scales is responsible for creating and implementing digital marketing strategies for artists on the Activist roster, including The Pretty Reckless, Weyes Blood, Empire of the Sun, The Lumineers, Brittney Spencer, Leif Vollebekk and others. She is based in Activist's Nashville office. "Sarah's experience and expertise overseeing successful digital campaigns for both emerging artists and icons makes her a perfect fit to further service our roster," said Activist Founding Partner Matt Maher. For more, conact jill@spinlab.net.

Cindy James

General Manager
Virgin Music Group

Virgin Music Group has announced the promotion of **Cindy James** to the position of **General Manager** of the company's North American operations.
"I have worked with Cindy for the past five years and am incredibly proud to elevate her to the well-deserved position of General Manager for Virgin Music Group North America," said Jacqueline Saturn, President of Virgin Music Group North America and EVP of Global Artist Relations**.** "Cindy has been instrumental in providing leadership and insights across the ever-evolving landscape of our business. For more, contact jv@spinlab.net.

Jens Jermiin

VP, Marketing
DPA Microphones A/S

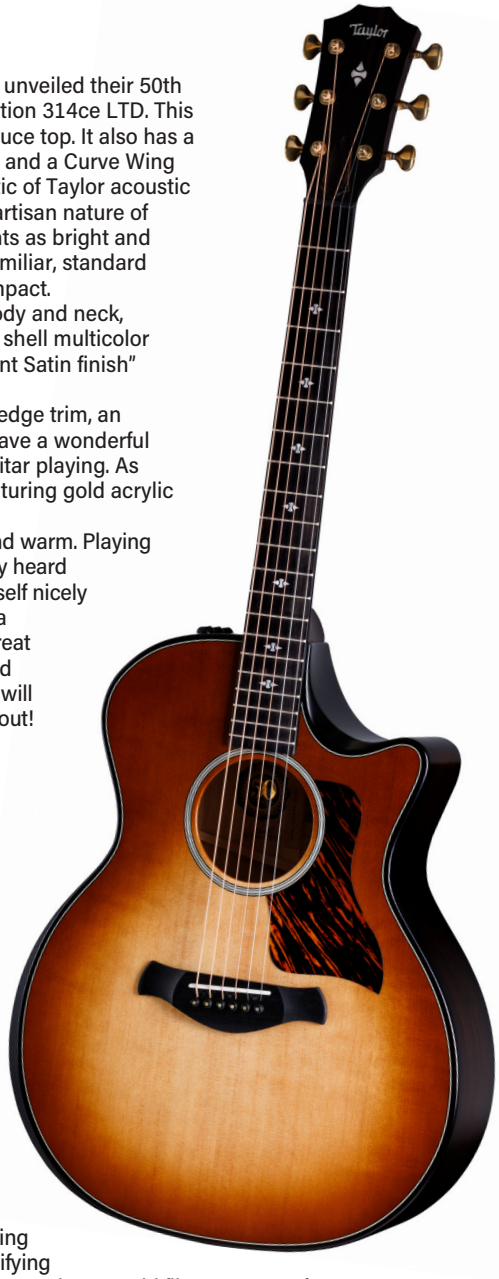
DPA Microphones A/S has named **Jens Jermiin Vice President of Marketing**. A leader in the marketing world, with previous roles at global brands like Coca-Cola, Carlsberg and Bang & Olufsen, Jermiin has been with DPA in an interim capacity since December and will now fully lead the department, effective immediately. As VP of Marketing for DPA Microphones A/S, the Denmark-based home branch of the company, Jermiin will lead initiatives for the brand's market-leading microphones and accessories. This includes product launch campaigns, and internal and external communications. For more, contact vanessab@dpagan.com.

Kathryn Sullivan

VP, Marketing
Arista Records

Arista Records has announced the promotion of **Kathryn Sullivan** to **Vice President of Marketing**. She will continue to report to Head of Marketing, Sharon Timure. Based in New York, Sullivan has been with the team since the re-launch of the label working across GRAMMY-nominated projects from Måneskin to JP Saxe and more. Prior to her five years at Arista, she got her touring credentials working across event production at CID Entertainment tand was a founding member of PRMD Music/At Night Management's U.S. presence where she oversaw releases for Avicii, Cazzette and others. For more, contact kelsey.hession@aristarecordings.com.

▶ TAYLOR GUITARS 50TH ANNIVERSARY BUILDER'S EDITION 314CE LTD



Celebrating their 50th Anniversary of building guitars at the highest level, Taylor has unveiled their 50th Anniversary limited-edition guitar lineup. I had the opportunity to play the Builder's Edition 314ce LTD. This guitar has cutaway Grand Auditorium body, Urban Ash back and sides, and a Sitka spruce top. It also has a beveled armrest and cutaway for high fret access, "chamfered," (beveled), body edges, and a Curve Wing bridge. The beveled edge has become a bit of an attractive and distinctive characteristic of Taylor acoustic guitars. The first thing that is apparent in this guitar is both precision and beauty. The artisan nature of this guitar is apparent in its every detail. Intonation is spectacular, and tonally it presents as bright and controlled with a tight bass response. Grand Auditorium is one size smaller than the familiar, standard dreadnought on the guitar size chart, and as you would expect, it's not boomy and compact.

Available in either a natural or Kona burst top, both versions feature a Kona burst body and neck, complemented by a firestripe pickguard. The pickguard reminds me of the old tortoise shell multicolor style, alternating amber and darker brown swirling. Additionally, they showcase a "Silent Satin finish" aimed to reduce incidental noise for optimal recording.

Other features include Italian acrylic Compass inlays, silver side dots, black/Ivoroid edge trim, an Italian acrylic rosette, and Gotoh 510 tuners in Antique Gold. The tuners in particular have a wonderful and stable feel to them. I like this feature, as tuning is such an important function of guitar playing. As part of Taylor's anniversary collection, the guitar is adorned with ebony bridge pins featuring gold acrylic dots and a 50th anniversary soundhole label.

The body wood Urban Ash sounds to me similar to a mahogany body, and is bright and warm. Playing with a loud rock band with its built-in pickup, it layered nicely and cleanly, and was easily heard without pushing hard. The neck is a shade wider than one might expect, but this lends itself nicely to finger-picking with your right hand and playing cleanly with your left. Combined with a spruce top and Taylor's proprietary V-Class voicing architecture, these guitars provide great clarity, projection, sustain, and responsiveness. This is a premium instrument for sure, and the Builder's range features even more premium instruments at greater cost. Taylor fans will love them and if you are new to Taylor, you will probably love them too. Worth checking out! Kona Burst Top: $3,199.00; Natural Top: $2,999.00

taylorguitars.com

▼ KRK ROKIT GENERATION 5 SERIES-ROKIT 8

You would be hard-pressed to find an engineer or producer that hasn't at some time worked at a studio equipped with KRK Monitors. A staple in the industry for 35 years, they have consistently delivered reliable and great sounding speakers. With product lines for every budget from Project Studio to High End Studio, they produce a speaker for every application.

Equipped with three distinct voicing modes, the Rokit Generation 5 provides versatility to suit various tasks. Accessible by a rear panel dial and LED screen, Mix Mode offers a flat frequency and phase response, ideal for precise mixing, mastering, and critical listening. Create Mode delivers what KRK calls an "inspirational voicing, intended for writing, producing, and casual listening." And Focus Mode presents a "mid-focused voicing, facilitating detailed analysis of the midrange band where vocals and most instruments exhibit their energy."

These monitors feature 25 boundary and tuning EQ combinations, aiding in minimizing and rectifying acoustic environment issues. They feature woven Kevlar® aramid fiber cone woofers for enhanced damping and control over modal breakup. The tweeters have a damped acoustic silk dome diaphragm, with a frequency range up to 40 kHz.

Control of the digital aspects of these monitors is enhanced with an IOS/Android available app KRK Audio Tools. This works with the microphone on your phone or tablet to help identify room problems so that you can manually adjust the controls on your Rokit speakers and alleviate room issues. It's free, powerful and easy-to-use, and can also be used in other situations with dB and frequency analysis is needed.

Built in bi-amplified Class D power amplifiers drive the transducers with plenty of volume, and they are designed to stay cool over the long hours that recording sessions are known to require.

The manual specifies a 25-30 hour break in for these speakers under constant or intermittent use. This is not unusual for professional monitors, so I would expect their sound to be even better after this break in. Out of the box, the low end is very tight and controlled with no hint of flabbiness and not overhyped. The mids offer nice detail and the treble is crisp and not fatiguing. The monitors have a good sized front light that tells you when the speakers are powered up, and after 30 minutes of non use, they enter standby mode and these lights fade up and down slowly. Play music again and they spark right up.

Ideal for a home or project studio and nearfield monitors, these speakers would also make a good, affordable option for a surrounds in a 5.1 or Atmos installation. $319.00 each

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▶ OEKSOUND BLOOM INTERACTIVE EQUALIZER

There are a handful of Equalizers for your DAW that are truly what I would call "next generation" EQ's. EQ's so advanced and far beyond what we have been used to for decades that they really are in a league of their own, leading the way in innovation, sonic intelligence and graphic interface. Bloom is snug in this category. Made by Oeksound in Helsinki, Finland, Oeksound calls Bloom an "adaptive tone shaper." Somewhat analogous to both an EQ and a multiband compressor, it analyzes the character of a signal and applies corrections to the perceived tonal balance for a more even and refined sound. It also lets you shape the tone and character of a track, for example, by adding warmth, brightness, or clarity. And it starts working right away, removing excessive resonances to smooth and make your tracks more pleasant sounding before you've moved a knob.

Tonal adjustments made with Bloom are dynamic and context-aware. This, together with its carefully designed user interface, makes the plug-in quick and intuitive to use and helps keep the material sounding natural, even when making radical changes. The real time GUI shows you the areas cut or boosted as they are happening.

Visually, Bloom looks like a combination of a four-band Paragraphic EQ with the traditional controls of a compressor. On the left side you have Attack and Release dials, and an Amount dial, which would correspond to a compressor on the Threshold control. Once you hit number seven on the amount control, you are in Squash mode, and the sound is nicely compressed. On the right there is a four-band EQ section divided into Low, Low-Mids, High-Mids, and Highs as you might expect. These bands feature sliders like a multiband compressor that set both the amount and the frequency. The bottom row has Quality selection, (Normal, High, Low Latency), Squash Cal, Wet Trim, Mix percentage and Output / Bypass switches, so you have even much control of the blending and the amount of processing.

The controls offer a massive amount of variations between the amount of compression applied, and the variability of the EQ interface. Presets are a great starting point and are organized by the major food groups, Bass, Cleanup, Drums, Guitar, Imaging, Keys, Master Bus, Orchestral, Vocals. Each category has multiple presets, like "warm pop vocal," or "violin warmer." More than enough to point you in the right direction, and as you get more proficient on the plugin, you will find it to be very powerful and efficient as both a problem solver and a tone enhancer.

I highly recommend this plugin for both professional and novice users—all will find it very effective towards improving their mixes.

oeksound.com

◀ JBL IRX ONE PORTABLE PA SPEAKER

The JBL IRX ONE is a lightweight, compact and powerful PA system that is perfect for a singer-songwriter, a small band, and educators and presenters working in a moderate size venue. Versatile and great sounding, this C-shaped array tuned system brings a lot of value for its size. Configured with an 8" Woofer with a bass-reflex design, it delivers powerful lows down to 40 Hz. and six 2" drivers cover treble, and can be mounted either in a low profile or on a stacking column a little bit higher than ear level.

Let's start with the built-in mixer. The three channel mixer inputs sport two XLR-1/4" connectors so you can easily plug in either a microphone or a guitar type cable. The third channel is solely a 1/4" line input and in this area is also a 1/4" balanced mix output jack.

There is a Main level control that sets the overall volume output. In this area also are a few fun and interesting features that make this PA so versatile. The IRX ONE has a six position dial with EQ Presets: Flat, Speech, DJ, KTV, Café, and Bright. I found these presets to be very effective in tone shaping, and again emphasizing how this unit is designed to be fast and easy to use for both the professional and novice user.

In this area also are controls to enable Bluetooth 5.0 streaming, music ducking, and dbx Automatic Feedback Suppression, (AFS). It was fast and easy to link my iPhone the IRX ONE and it sounded great playing music off my phone and could get louder than I needed. The music ducking works nicely in conjunction with a microphone. Note: this works well with a person speaking with an "outdoor voice," but if you have someone that speaks very softly, they will need to project in order to take advantage of this feature. The feedback suppression worked nicely as an "all in one" with no settings other than on or off. For the simplicity of this unit it is a nice feature to have.

I found another use for this great PA as an acoustic guitar amp for a band performance where I was also playing electric guitar—the acoustic did not sound good through my main amp. The JBL IRX ONE is small and light enough that is was practical to use is alongside my regular electric guitar amp with a switcher. At 34 lbs, it weighs a little less than most guitar amps.

Con: No built-in reverb or effects. As this is a great entry-level product, it would be very helpful to include a reverb for performers. For those needing more power, the JBL IRX TWO may be a more suitable product. Street price: $799

jblpro.com

MICHAEL STERN, C.A.S., is a Music Engineer based in Los Angeles. He has recorded and mixed 260 film scores including *Iron Man 2, Sex And The City 1* and *2, The Notebook,* and *Borat Subsequent Moviefilm*. He has also worked with artists Strawberry Alarm Clock, Richard Marx, Kenny Loggins, Jackson Browne, Micky Dolenz, The Cowsills, Bon Jovi, Tom Jones, Chick Corea, Lisa Loeb, Rob Morrow. He can be reached at newtoys@musicconnection.com

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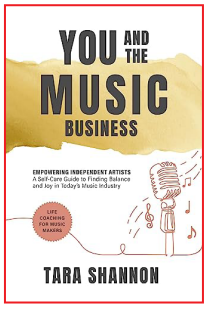
You and the Music Business

By Tara Shannon

(paperback) **$15.99**

Renowned singer-songwriter Tara Shannon provides a treasure trove of insights, practical advice, and empowering strategies tailored for independent artists navigating the ever-evolving landscape of the music industry. Drawing upon her extensive 30-year journey as a music professional, entrepreneur, and mentor to countless artists, Shannon doesn't just offer a roadmap through the intricacies of the industry; she invites artists to embark on a journey of self-discovery and reclaim power over their art and careers.

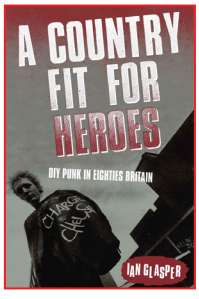


A Country Fit For Heroes: DIY Punk in Eighties Britain

By Ian Glasper

(paperback) **$31.00**

Primarily collecting the stories of over 140 U.K. punk bands from the '80s who have only released EPs and demos, or only appeared on compilations, *A Country Fit for Heroes: DIY punk in Eighties Britain*, is a 700-page exploration of the obscure acts of the movement–either celebrated or forgotten–and a love letter to the U.K.'s punk underground, featuring the likes of: The Mad Are Sane, Act of Defiance, Solvent Abuse, Chaos, Revulsion, Disarm, Corpse, Death Sentence.

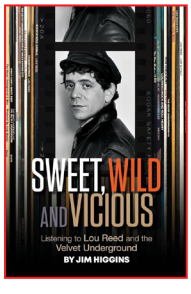


In Sweet, Wild and Vicious: Listening to Lou Reed and The Velvet Underground

By Jim Higgins

(paperback) **$20.00**

From his time recording with the Velvet Underground in the '60s until his death in 2013, Lou Reed released nearly 50 original albums. In *Sweet, Wild and Vicious*, Jim Higgins delves into each one, with descriptions, details, backstory and analysis that expands fans' and laylisteners' appreciation of them. This guide (we recommend turning on the records while reading) is personal and definitive, a thoughtful consideration of Reed's entire career, able to objectively analyze and separate the highs from the lows.



Zip It Up! Best of Trouser Press Magazine

By Ira Robbins

(paperback) **$25.00**

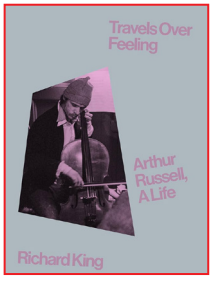
Fifty years after *Trouser Press* magazine published its first issue, Trouser Press Books has released *Zip It Up! The Best of Trouser Press Magazine 1974 – 1984*. The 440-page collection is illustrated with cartoons, covers, documents and ads from the *Trouser Press* archive, and includes profiles, interviews and articles, presented in chapters on the '60s, classic rock, glam rock, prog, art rock, reggae, the roots of punk, American punk, new wave, U.K. punk and post-punk. *Zip It Up!* is comprehensive and a testament to vintage rock journalism.

Travels Over Feeling: Arthur Russell, A Life

By Richard King

(hardcover) **$32.00**

Even if not a household name, the late Arthur Russell is regarded as one of the most influential artists and composers of the last 50 years. From his pioneering compositions as part of the Downtown N.Y.C. avant-garde scene (alongside the likes of Philip Glass, David Byrne, Laurie Anderson, John Cage, and Allen Ginsberg) to his disco productions, to posthumously-released folk songs, Russell crafted enduring and foundationally influential work until his premature death in '92 from AIDS-related illnesses.

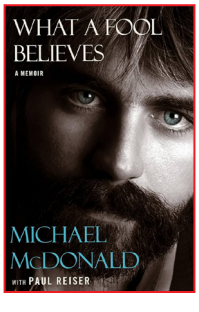


What a Fool Believes: A Memoir

By Michael McDonald, Paul Riser

(hardcover) **$32.00**

Michael McDonald's *What a Fool Believes: A Memoir*—written with actor, comedian and author Paul Reiser—finds McDonald reckoning with the unshakeable insecurities that drove him and the highs and lows of fame and popularity, featuring a cast of music greats including: James Taylor, Ray Charles, Carly Simon and Quincy Jones. McDonald and Reiser connected over Reiser's love for music and his own skill as a pianist and songwriter—it was Reiser who convinced the Doobie Brother and Steely Dan member that he needed to tell his story.



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gezaxrecords.com

From Brute Force in Punk to Studio Owner: Looking back on his storied, nearly half century career, Geza X likes to say he was spawned from the cesspool of punk rock in the '70s. Immersed in the L.A. scene as a roadie, live sound engineer and musician with the Bags, Deadbeats and his own group Geza X and the Mommymen, he became a top producer—starting with the Germs' first single "Lexicon Devil." When his second track, Dead Kennedys' 12-inch maxi single "Holiday in Cambodia," exploded, he became the genre's premier producer, bringing his brute force, loud sounds, doubled guitars and vocals in the studio to albums by Black Flag, Redd Kross, The Avengers, The Weirdos and hundreds of others. Geza subsequently built three studios, including City Lab with Josie Cotton, recording acts like Butt Trumpet. His greatest mainstream success came in 1997 with Meredith Brooks' global, Grammy nominated No. 2 Billboard Hot 100 song "Bitch." Opening his Satellite Park facility in Malibu in '98, he produced and made the room available to indie bands from across the country. Shifting gears after the Great Recession, he moved everything to a Downtown L.A. venue called The Vortex, where he continued to produce for a number of years.

Launch of Geza X Records: While at Vortex, Geza began disc mastering for artists (both in person and online) in a wide variety of genres (indie rock, Latin, jazz, neoclassical, etc). One of his clients, Robbie Fields of Poshboy Records, hired him to remaster the label's entire catalog and encouraged Geza to start his own label. Geza says, "In mastering all these titles, it hit me, like a Eureka moment, that this was the perfect vantage point to cherry pick great bands to sign to a label," Geza says. In launching the label, he made key connections with Airplay Direct (a radio promotion platform) and Sony Orchard (a major distributor) and a direct contract with SiriusXM. The catalog is small, but as he says, "every record is a doozy," covering a broad spectrum—indie, punk, glam, R&B, Latin and ambient music. Artists include Robbie Quine (glam), Gabriela Penka (Latino ska), Stomp Box Holiday (modern Americana), Strychnine 99 (San Diego styled hardcore punk) and Magnet Hearts (California folk-rock). The label also released *Rodney on the Rock, Volume 4*, featuring 18 songs from legendary DJ Rodney Bingenheimer's SiriusXM show *Underground Garage*.

Vinyl Production and Other Services: In the early days of the resurgence of vinyl, Geza connected with two overseas pressing plant to offer incredible wholesale deals—including an indie package deal of 250 LPs for $2,999 (shipping cost varies). His website blurb captures his aesthetic perfectly: "Tired of the confusing a-la-carte menus at vinyl pressing plants? Extra charges for four color labels? 12-14 month wait times? Paper inner sleeve EXTRA? Plastic inner sleeve EXTRA? Outer sleeve EXTRA? We know how maddening it is to format the art and the music!!! Wouldn't it be nice to have GEZA X handle it all for you?" He says, "We offer major label quality to indie bands at reasonable rates." Geza's other services include mastering for digital and vinyl, mixing (including stem extraction mixing) and general consultation.

Contact Geza X, 310-601-8707

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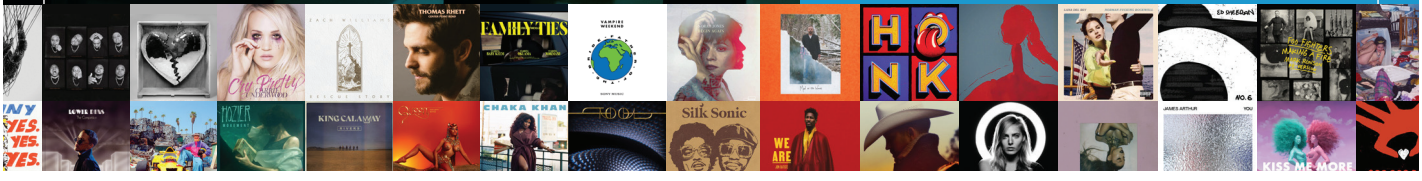

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▲ KACEY FIFIELD AT BRANDY MELVILLE

"I was at the Brandy Melville studio in Manhattan recording live versions of my EP singles 'Never Reply,' 'Blameless,' and 'Self Sabotage'," Fifield told *MC*. "The EP is called *Nostalgia Haunts Me*. The studio was literally covered with guitars and instruments—it was a musician's paradise!"

▲ WIM TALK SHOP AT THE VILLAGE

The L.A. Chapter of Women In Music returned to the Village Recorders for Shoptalk 103, the third workshop in an annual series designed to provide a safe space where female artists can get answers to their questions about music production and the language of the control room. Pictured (l-r): event producer Kathleen Wirt , moderator producer/engineer Lenise Bent, engineer Jasmine Mills, Village engineer/producers Claudia Iatalese, Nicole Schmidt, Alisse Laymac, Hannah Samuels.

▲ IMMERSION THERAPY

Producer/engineers Matt Wallace (left) and Will Kennedy are pictured here at Studio Delux Immersive on the Sound City campus in Van Nuys, CA, which they have retrofitted to focus on Atmos and immersive music mixes. Among their latest are catalog releases from Foreigner, the B-52's, Black Sabbath, and the Romantics, and new music from Dave Matthews Band and Grouplove, and they've just completed the new Strumbellas album.

PRODUCER PLAYBACK

"When it gets to the mastering stage [of soundtracks], I've found that there's a pattern of dynamics being a priority. In terms of loudness, it's not as loud as other genres and we're not fighting for levels." – **JETT GALINDO**

▲ MEXICO'S TELEVISAUNIVISION UPGRADES WITH GENELEC

TelevisaUnivision has moved to immersive audio production, with Genelec Smart Active Monitors and GLM calibration software both playing key roles in the successful upgrade. Pictured is Raul Oropeza, Audio Engineering Manager at Televisa, in Studio 7 of Televisa's San Angel, Mexico facility.

▲ SULLVN AT SONIC RANCH

Sullvn recorded their new record in the legendary studio Sonic Ranch in Tornillo, TX.

▲ MONTREAL'S LE LAB GOES ATMOS

Montreal studio Le Lab Mastering has built an all-Focal Dolby® Atmos™ room, adding Atmos mastering to its offerings on top of fully analog stereo, vinyl mastering, and lacquer cutting. Pictured is Marc Theriault at Le Lab Mastering in the stereo room in Montreal, Canada.

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MATT ROSS-SPANG

Few could receive a better birthday present or a better start to a production and engineering career than multi-Grammy nominee Matt Ross-Spang did. When he was 14 his parents gifted him two hours of recording time at Memphis' legendary Sun Studio. He connected so well with the then chief engineer James Lott that he was invited back to intern when he was 16. Over his 11-year tenure he mastered his trade and has since worked with artists including Jason Isbell, the Blind Boys of Alabama and Old Crow Medicine Show. Records he worked on with all three have been nominated for a total of seven 2024 Grammys, largely in the Americana space.

Virtually all seasoned producers employ a method (or methods) to determine when a song has the requisite melodic magic. For Ross-Spang, the way a song makes him feel is his best gauge of its success. But there's more to record-making than simply writing good songs. "Sometimes a song works on its own but less so when packaged as a whole record," the producer explains. "When you've got 11 songs, does one fit with the other ten or does it say something that another song already says better? I often look to the artist because if they're not fully singing it or they don't seem excited, that's my first tell."

For many producers and engineers, establishing their own recording space is a hope that often takes root early in their audio odyssey. From the beginning, Ross-Spang was intent upon a brick-and-mortar echo chamber as opposed to any form of emulation. His dream became a reality around 2021 with the launch of his Memphis studio Southern Grooves. "It's really like a laboratory," he says of his sonic setup. "When I work somewhere else, I have to bring equipment with me but I can't bring it all. Inevitably there's something you miss or wish you had. With your own place, you can be as creative and as fast as you want to be."

Over the years and after hundreds of records, Ross-Spang has collected countless treasured memories. But his favorite is of a particular time that he recorded with Irish singer-songwriter Foy Vance. "We did all of the *To Memphis* record live and in [only] two days," he recalls. "There was a 10-piece band and the members played everything together. For the first song, everyone was excited and Foy loved it. But he asked that we try it again but to play it like it was a secret. Everyone played less and very quietly and it pulled people in. I've used the phrase 'play it like it's a secret' many times since then when the music warranted a gentle approach."

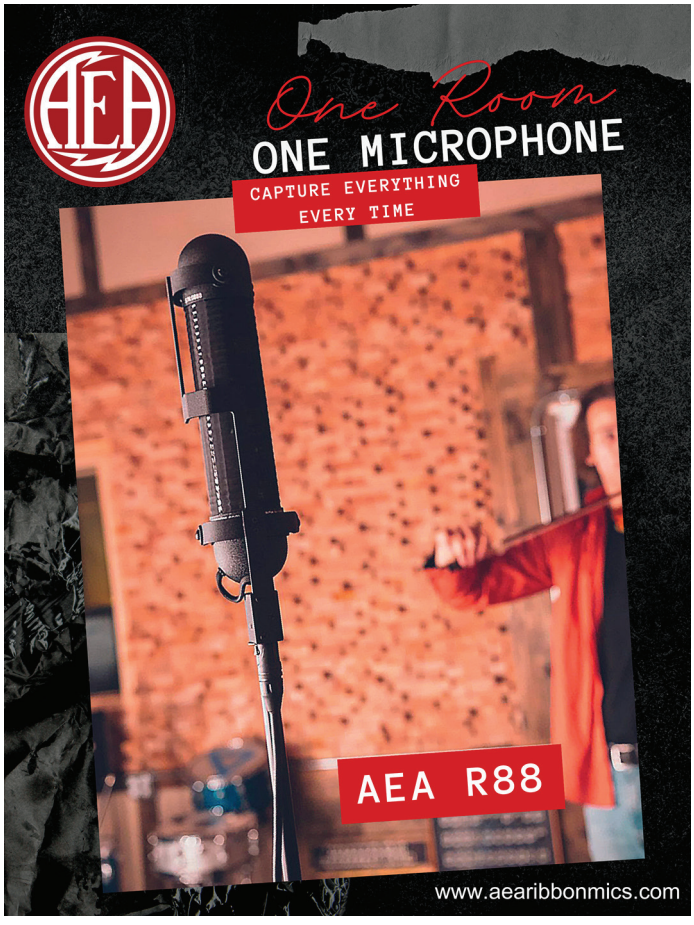
Ross-Spang is working on a number of projects, many of which are under wraps currently. Additionally, he's excited about the 27 tracks he crafted alongside his hero and mentor singer-songwriter Billy Swan recently for an upcoming record. Then there's his work with Memphis jazz artist Tony Thomas, a member of the sonic subset that plays the Wurlitzer pipe organ.

Visit instagram.com/monsieurmatt, southerngrooves.com; Contact thomas@ttmgmt.net

THE 3 MOST IMPORTANT

. . . lessons he's learned as a producer and engineer are:

- **Listen to the music and to the artist. Hear what they say between songs.**
- **Check your ego at the door.**
- **People often want to try ideas during overdubs. It's easy to say that they're not needed but it's better to try their idea and show them why it's not. You build trust and avoid any hard feelings that way.**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Founder/CEO
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Email: tierney@saushaus.com
Publicity: Grace Jones, Grandstand Media, gracej@grandstandhq.com
Clients: Levi's, Marshall, Dr. Martens

BACKGROUND

Tierney Stout has been active in the branding space for years, creating campaigns, events and product collaborations with major artists such as Metallica, Foo Fighters, Lil Wayne, A$AP Rocky and beyond. In the fall of '23, she founded her own company, Saus Haus (pronounced "sauce house"), to create further waves in this lucrative arena.

"Many brands pay artists to tag them in posts. If you're tagging them, they're going to take notice."

Getting Saucy

I was in-house at [shoe company] Vans doing similar work as Saus Haus. It was music strategy and partnerships, everything from seeding to campaigns to collaborations. When I left, I didn't necessarily think I wanted to start my own thing. But an old boss from Vans, who is now at Dr. Martens, asked if I would be interested in doing something similar there. I was interested.

However, I kind of had a lightbulb moment. Perhaps this was an opportunity to offer the same things out-of-house. I wanted to be more nimble. I said, "Would you be interested in taking this as an out-of-house role?"

It kind of snowballed. Only a few weeks later, another old boss at Vans, who now is at Marshall [Group, the Swedish manufacturer of amplifiers], reached out with similar work more rooted in strategy. And then, a couple weeks later, a mutual friend connected me with Levi's [blue jeans], knowing they were in a similar position as Marshall.

Connecting Artists With Brands

There are artists wearing brands organically, and you can tell they're fans. They're buying their own products or their stylists are reaching out and asking, "Can we get products for this event?" I identify artists that have an affinity for brands and knock on their doors. I say, "We have [this artist] wearing this brand. If they're interested, [let's] take it to the next level."

Reversely, a brand might not have eyes on artists who have that affinity. I say, "You should keep your eyes on this person. They're going to blow up, and they really love your brand."

Or there's the third lane. I might see an artist in boots or similar footwear. Maybe they didn't grow up with Docs, and there's an opportunity to get that product on their feet.

The Role of Data

I would never completely turn my back on gut feelings and passion or general taste. But Saus Haus is rooted in strategy. I'll remind brands that, in this day and age, [music marketing is] actually not that subjective. I remind them that it's a marketing tactic and a tool to connect with consumers.

Some brands I've worked with have seen a drop off with female consumers who are 18 to 24. I can use that insight from their team and say, "That consumer identifies with this artist and this artist. And we know they often like your brand." Or perhaps their style aligns with the brand.

The Art of Store Playlisting

There are a few different things I ask brands to consider when we're talking about retail playlisting. Number one is: do these artists have an affinity for the brand?

I was working with a brand and asked to see what they were playing in their stores. And I noticed they were playing one artist who had a very large deal with their biggest competitor.

Sometimes, an artist's style aligns with us. Maybe they're not always wearing Dr. Martens, but let's use that as an opportunity. So it's curating to artists that love your brand.

And then, additionally, that demo[graphic]. I work with a handful of bands that have played music for a long time. Maybe their demo is leaning more legacy, because that consumer has grown up with the band. Is that the target consumer you're trying to get? It doesn't mean we can't play some legacy punk, but [we need to do] an overall audit of the target consumer. Does this piece of the marketing puzzle really leverage this opportunity?

Artist-Store Synergy

A lot of third-party services that power music in stores offer a whole menu of marketing opportunities. If you have done a collab with an artist, and they have product on the shelves with their name and likeness, have audio drops from them. Also, if you have a collaboration with an artist, dial up their tracks. Have their new single play every 30 minutes.

Keyword: Authentic

Consumers can smell when [something's] not authentic or forced. It starts with getting the product on the artist or having them become familiar with your products in an organic way. Seeding, getting the product to the artist, is the most important. You're making sure you connect with their team, getting them your products and their team knows where to find you.

Another thing about playlisting is, if an artist has a new single and it's an artist we're not working, we'll program it in our playlisting. I'll reach out to their manager and say, "We added this artist's new single to 600 stores." It's free marketing. If done right, that can be a moment to start an authentic relationship with that artist.

Multi-Tiered Stories

I'd love to build an agreement that isn't just a one-off. That's my overall approach. The goal is always to build. Can it be a two-, three-, four-, five-pronged approach? Sometimes, it doesn't work that way. The brand might have an immediate need, and their budget is only a certain amount. Maybe at this juncture, we don't have the time to add other elements to the partnership. But in a perfect scenario, it includes a multi-tiered story.

Going Live

A lot of the brands I work with, oftentimes they're programming live performances. Dr. Martens had a series called Dr. Martens Presents. When I worked at Vans, they had House Of Vans, a venue they regularly program. So, are there live opportunities we can plug in? I'm always looking at what opportunities are on deck for the brand.

Getting the Attention of Brands

For a band that has no connection to a brand but is a fan, be a bit of a squeaky wheel. Tag the brand in your social posts. Many brands pay artists to tag them in posts. If you're tagging them, they're going to take notice. Will that unlock a giant partnership for you? Probably not. But if you weren't on the brand's radar, that's a good way to do it.

More Info Is Better

You can't send me enough information. I always tell managers, "Send me their tour dates." I tell publicists, "Please put me on your distro[bution] list." There are so many artists out there that sometimes, unless you tell me, I won't know they're going on tour. Or maybe I miss that they have a new single out. I often tell teams, "If there's new stuff, please be loud about it." I love having as much information as possible so I can make educated curation choices for brands.

Demographics and Windows of Opportunity

It has to make sense for the brand. If this artist's demo is 35-plus male, that might not be what that brand needs. I've worked with brands where their key demo is 18 to 24 female. But maybe next year, they've totally got that demo.

OPPS

The California State University wants an Assistant Professor of Music
The primary professional responsibilities of instructional faculty members are: teaching, research, scholarship and/or creative activity, and service to the University, profession and to the community. These responsibilities generally include: advising students, participation in campus and system-wide committees, maintaining office hours, working collaboratively and productively with colleagues, and participation in traditional academic functions. Apply at Salary.com.

Universal Music Group is looking for a Senior Accountant
Universal Music Group (UMG) currently has an opening for a Senior Accounting position within its Central Accounting Services (CAS) division. This position will support the general accounting close cycle, third party statement preparation and corporate reporting process across UMG's various labels and departments. The ideal candidate will have 3-5 years of combined frontline general ledger and/or corporate reporting experience, possess a Bachelor's degree in Accounting and CPA credentials are preferred. Apply at LinkedIn.

Guitar Center needs a Music teacher
Guitar Center embodies the world of creativity and music by encouraging staff to find their own individual sound. Their mission is to develop and nurture lifelong musicians and make a difference in the world by enabling musicians and non-musicians alike to experience the joy that comes from creating music. They believe in creating inclusive environments that put their customers first all the while fulfilling their mission. Based in City of Industry, CA. Apply at LinkedIn.

Sony Music wants a Director of Growth Marketing
As the Director of Growth Marketing, you will lead the strategy for growing AWAL Core and strengthening our position as a leading partner for independent artists globally. Closely collaborating with AWAL leadership and the Creative Marketing team, you will own the ideation, planning, and execution of strategic marketing initiatives that increase brand awareness amongst exciting new artists and bring them into the AWAL ecosystem. Moreover, you will be a key contributor in some of the company's priority areas for growth, expanding the AWAL Core roster and supporting international expansion. Apply at ShowbizJobs.

Disney Music Group wants a Senior Manager, Sales & Digital
Responsible for managing non-traditional business and broadening reach to new retail opportunities. Develop creative programs with the key partners to market and create engagement with the entire DMG catalog and drive revenue. Collaborate effectively with multiple stakeholders to incorporate innovative approaches to brand and artist development in the ever-changing retail landscape. Be an evangelist for day-to-day partners by reporting key news, changes and trends to the broader Disney Music Group, and displaying confidence in presenting and answering questions from DMG in both formal and informal settings. Apply at Geebo.

Amazon wants a Sourcing and Production Manager, Amazon Music Merch
The Sourcing and Production Manager will support and report to the Sr. Manager on the Amazon Music Merch team and will work with artist teams, brand and marketing managers, and across various internal and external partners to shape the merchandise production strategy for Amazon Music. Apply at Geekwire.

▲ SOPHIE SHREDZ SAYS OMG

Hyperpop artist Sophie Shredz has released new single and video "OMG," which sees her explore her rock 'n' roll side. "'OMG' is about living rent free in another person's head," Shredz said. "It's about when someone's hate for you turns into an obsession. The song pokes fun at them for wanting to tear me down when I'm thriving and living my best life." Contact ava@tallulahprmgmt.com for more info.

DIY Spotlight

ELIZA NEALS

Detroit blues-rocker Eliza Neals has, as far as she can remember, been singing for her whole life. She was just 12 years old when she got a copyright on her first song.

"I got discovered by a legend, the late Barrett Strong Jr., then signed to a label but it fell through," she says. "I got serious when I moved to New York but the bills got bigger so I had to make money and I didn't want to have a day job so I started E-H Records LLC," Neals says. "I produced, arranged and wrote flat out blues-rock with Detroit roots, modern blues and a powerhouse live sound."

Neals describes her sound as, "Stevie Nicks-meets-John Lee Hooker, who serves a hard drink to Mick Jagger as Aretha Franklin from the *Blues Brothers* is cursing you out of the kitchen."

The new album, *Colorcrimes*, is out as of May 24.

"I have 27 people from all over the world in every walk of life on this record," Neals says. "Every day musicians come together to celebrate their art and create music for everyone to enjoy and heal their souls."

The Detroit artist says that DIY is all about being your own team.

"It means, get it done no matter what," she says. "Know every part of the music biz. You are your own lawyer, contract reader, makeup artist, fashion coordinator, songwriter, producer, arranger, keyboardist, publisher, record label, PR agent, bandleader, merch agent, plus more."

Looking ahead, Neals has plenty planned for 2024.

"Plenty of touring and songwriting on the way," she says. "I've booked a lot of blues festivals, my fifth time, at the Legendary Buddy Guy's Legends. A few collaborations upcoming with some stellar folks soon to be announced. Music festivals in France, Switzerland, Pennsylvania, Florida and more." For more information, visit elizaneals.com.

For More Career Opportunities, check out musicconnection.com daily. And sign up for MC's Weekly Bulletin newsletter.

PROPS

Andra Day, Rhiannon Giddens, and Josh Groban Celebrated at Music Will Education Benefit

Music Will (formerly Little Kids Rock), the largest non-profit music education program for schools in the United States, celebrated its transformative mission with a star-studded, 16th annual benefit at The Novo in Los Angeles. This year's event honored Josh Groban, the Tony®, EMMY®, and five-time GRAMMY® Award-nominated singer, songwriter, actor, and philanthropist, along with the GRAMMY and Golden Globe Winner and Oscar-nominated singer, songwriter and actress Andra Day and GRAMMY and Pulitzer Prize-winning singer and instrumentalist, MacArthur "Genius" grant recipient, and composer of opera, ballet, and film Rhiannon Giddens with music direction from Michael Bearden (Lady Gaga, Whitney Houston). For more information, visit musicwill.org/benefit.

THE BIZ

Richard Stumpf's Hawkeye Music Publishing Takes Flight

Richard Stumpf, previously the CEO/Founder of Atlas Music Publishing (HYBE US), President of Imagem Music, US (Concord) and SVP at Cherry Lane Music (BMG), is launching Hawkeye Music Publishing. The company serves to both connect relationship driven catalog clients to strategic partner, Round Hill Music, as well as work with active writers who are creating meaningful works. Contact dawn@thepresshouse.com for more info.

BRETT CALLWOOD, MC's associate editor, has written about music for two decades, originally for Kerrang!, Classic Rock, Metal Hammer and more in the U.K. He's the author of two books, and was previously the music editor at LA Weekly and, before that, the Detroit Metro Times. A multiple award-winning writer, he's also a columnist at the Village Voice. He can be reached at brettc@musicconnection.com.

▲ COLOMBIAN POP ARTIST VALÉ CHILLS LIKE THAT

Rising Colombian artist VALÉ has released new single "Chill Like That," a perfect summer jam. Her debut EP will follow soon. "'Chill Like That' is one of my favorite songs off the EP," she said. "I think it's such a brilliant track! The actual production sounds so soft dreamy and sweet, but the lyrics talk about me not being a 'chill girl'. Love a paradox moment in songs!" Contact diontenwilliams@gmail.com for more info.

The LEGAL Beat

BY GLENN LITWAK

FAT JOE QUESTIONS MAJOR LABEL ACCOUNTING

Fat Joe ("Joe") recently stated that after 20 years, he still has not recouped his advance, despite selling millions of records. He says it's like a Ponzi scheme and the major labels use" funny" accounting.

While Joe may have a point, I would not use the term Ponzi scheme which is typically when the offending party pays old investors with new investors' money.

The way it works is the major label gives the artist an advance. The advance is like a loan. The label has to recoup it (and their other expenses like advertising and promo) before the artist can receive more royalties. To get to the bottom of it an artist would often have to do an expensive audit of the label. Some people in the music business believe that the major labels engage in "Creative Accounting" to inflate costs making it harder to recoup.

Joe stated on Instagram: "They asked me independent or major label and I said major record labels are a Ponzi Scheme.... At the end of the day, You could bring a scientist who won the Nobel Peach Prize to do the accounting and they can't figure it out. So its robbery, all the way through."

Although the Nobel Peace Prize has nothing to do with accounting, the information provided by major labels is complex and difficult to analyze or confirm.

Joe goes on to say: they own your shit. That' why I say it's a Ponzi scheme. I sold two million records and still ain't recouped. [2001's] *J.O.S.E* sold two million records. When I get my statement from the major label 20 years later, I still owe them money."

Joe then went on to describe his better experience as an independent artist:" "I put out an album independently on Empire and get distribution. My album might sell 250,000, 300,000 records. I make millions of dollars off of it. What's the difference?"

There are several differences. When a new artist signs with a major label he or she probably needs the label to establish them with an expensive marketing and promotion campaign. Assume the new artist does well. When the major label deal expires (which could take a very long time), a successful artist can go independent with a distribution deal and usually make more money.

It is very difficult to recoup when you are signed to a major label. An artist will not usually receive more money from the label unless and until the label decides to do another album and give the artist another advance.

As Joe experienced, I recall another situation where a major label claimed they had not recouped an advance from a platinum selling artist. The artist questioned it and planned on doing an audit. The label came back and said, "why don't we just do another album, and we will give you another advance?" That settled the dispute.

*"They own your sh*t. That's why I say it's a Ponzi scheme."*

GLENN LITWAK is a veteran entertainment attorney based in Santa Monica, CA. He has represented platinum selling recording artists, Grammy winning music producers, hit songwriters, management and production companies, music publishers and independent record labels. Glenn is also a frequent speaker at music industry conferences around the country, such as South by Southwest and the Billboard Music in Film and TV Conference. Email Litwak at gtllaw59@gmail.com or visit glennlitwak.com.

This article is a very brief overview of the subject matter and does not constitute legal advice.

AMERICANAFEST

SEPTEMBER 17-21, 2024

NASHVILLE, TN

LOGAN LYNN

Date Signed: August 18, 2021
Label: Kill Rock Stars
Type of Music: Indie punk
Legal: Kill Rock Stars LLC
Publicity: Sarah Avrin of Charm School Media - sarah.avrin@charmschoolmedia.com
Web: loganlynnmusic.com
A&R: Slim Moon

Why on earth would Logan Lynn, a newcomer who developed a strong buzz in artist-friendly Portland — home to the Decemberists, Chromatics and loads more bands — relocate to Boise, where Built to Spill is the only group to have achieved at least some national recognition? The answer may surprise you, because it wasn't just for a paycheck.

Lynn, a self-described "Queer indie punk," noted the cost of living is cheaper in Boise and that competition for time slots in a city oversaturated with aspiring artists isn't as fierce.

"I wanted to get away from the loudness and the wildness," said Lynn, a 40-something artist who already has 10 studio records to his name. "I [may have] overcorrected, but... the music scene here is really hungry

"Joining Kill Rock Stars absolutely changed my life."

[for new talent], and there's a strong youth culture too."

Lynn added that his affection for Treefort Music Fest, Idaho's hippest annual music festival, also caught his fancy. As it so happens, KRS has a ubiquitous presence at the five-day event every year.

Of all the factors that went into Lynn's decision-making when looking for a new label, finding one with a long track record of supporting gay artists was of the utmost importance.

After the multifaceted Lynn directed and released a 2018 movie called *Nothing's Ever Wrong,* he became a target of homophobic harassment. Even though it was only a short film, Lynn and co-star Jay Mohr appearing nude in *Nothing's Ever Wrong*, spurred him to fight even harder for gay rights.

Lynn doesn't know of any label that champions gay artists more than KRS. He's not sure when he'll release his first release for the label and the follow-up to 2022's *New Money*. In fact, it's not his top priority, as he continues to get settled in to a new city and record label.

"The people who founded [KRS] are queer, but to become an explicitly gay label... and to have a team that believes in me and actually tries to help [its roster of musicians] is radical. Joining Kill Rock Stars absolutely changed my life." ***– Kurt Orzeck***

CASSANDRA JENKINS

Date Signed: December 2022
Label: Dead Oceans
Type of Music: Alternative, Indie
Management: Ari Fouriezos, ari@friendlyannouncer.com
Booking: Adam Voith - CAA, adam.voith@caa.com
Legal: Paul Sommerstein, ps@paulsommerstein.com
Publicity: Pamela Nashel - Siren's Call, pam@sirenscallpr.com
Web: cassandrajenkins.com
A&R: Alia Raheem - Dead Oceans, alia.raheem@secretlygroup.com

For the majority of 2022, guitarist, singer and songwriter Cassandra Jenkins was on tour promoting her record *An Overview* on Phenomenal Nature. She'd planned on self-releasing that album on Bandcamp until Ben Goldberg, CEO of Ba Da Bing! Records & Management, offered to put it out. That got her music heard by a much broader audience than would have otherwise been the case. She began speaking with various labels, including Anti-, 4AD, Sub Pop and Fat Possum Records.

The Rhode Island School of Design graduate was about go on tour with Australian phenom Courtney Barnett when she got a call from her friend, Caleb Braaten of N.Y.C.-based indie label Sacred Bones. He informed her that label Dead Oceans, whose roster includes Bright Eyes, Japanese Breakfast and Slowdive, wanted to talk with her.

"I had a meeting with the team on Zoom and it was really fun," the former editorial assistant for The New Yorker explains. "Phil Waldorf has been a champion of mine throughout this whole process and continues

"I felt so embraced by everyone."

to be," she says regarding the co-owner of Secretly Group, which includes Dead Oceans. Waldorf had actually seen her play her first show in years in 2021. "He basically said he was haunted by the performance in a way that didn't leave him."

Underlining their interest in her, the label's staff began attending her performances. Though excited by their offer, Jenkins deferred until she finished her tour, an experience made extra stressful by the pandemic. She wanted to clear her head with a bit of rest before committing. When she did finally sign, the label's crew met her in person. "I felt so embraced by everyone."

Before agreeing to work with Dead Oceans, Jenkins felt it was important to get Goldberg's blessing, as Ba Da Bing! played a vital role in lifting her profile. Fortunately, he was agreeable. "It felt like a father sending off his daughter to get married or something," Jenkins reminisces. "He listened to my record before I handed it in to Dead Oceans and gave me feedback. All these relationships continue." *My Light, My Destroyer* comes out July 12th. ***– Andy Kaufmann***

CLOAK

Date Signed: April 2024
Label: Metal Blade Records
Type of Music: Black metal
Management: Mark A. Vieira - Parts Unknown Artist Management
Booking: Liam Frith - TKO Booking
Publicity: Liz Ciavarella-Brenner, pr@earsplitcompound.com
Web: linktr.ee/cloakofficial
A&R: Ryan Williams - Metal Blade Records

The paramount purpose of musical artists of any genre going on tour is self-evident: to gain more exposure and, in turn, develop a bigger following. For bands trying to create buzz, the proposition can be even more tenuous: Most of the money they make through concert tickets and merch sales often goes directly to practical expenses like gas for their van, food and drink, and maybe lodging at hotels (although even that can be a luxury). That's not to mention how musicians usually have to spend days practically hitched to the other members of their band, who not only fart and snore but might not even count as close friends.

For all those reasons and more, Cloak—Atlanta's most tireless metal ensemble, formed more than a decade ago—received an unexpected reward after admirably touring for years and years. Like a kid snapping up the gold ring while riding a spinning carousel, Cloak notched a record deal while pounding the pavement in support of their most recent record. The band is currently rounded out by Max Brigham (guitars) and Billy Robinson (bass), with a new drummer yet to be named.

"After meeting the Metal Blade crew on our recent U.S. tour, we knew it was the right move creatively as the respect would go both ways," vocalist/guitarist Scott Taysom said.

Cloak's new deal with Metal Blade also stands out because it

"After meeting the Metal Blade crew on our recent U.S. tour, we knew it was the right move creatively..."

transpired while they were touring behind *Black Flame Eternal* (their third full-length and best effort to date). On top of that, it was another record label, Season of Mist, that released the long-awaited effort in May 2023.

Taysom continued colorfully: "We're in the very early stages of working on new material in between touring, and who knows where the dark and winding path will lead us this time. All we know is that we have some real hard work ahead of us, as releasing new music on the same label that put out titans like [the 1985 classic Slayer album] *Hell Awaits* is not something we take lightly." **– *Kurt Orzeck***

ZOE KO

Date Signed: January 2024
Label: Big Loud Rock/Double Down 11
Band Member: Zoe Ko
Type of Music: Pop-rock
Management: Ava Solomon - NXTWAVE
Booking: Brad Wiseman - Sequel Music Group
Legal: Felcher & Freifeld, LLP
Publicity: Amanda@blackpandapr.com
Web: zoekomusic.com
A&R: Evan Lipschutz

Hyper-charismatic pop-rock artist Zoe Ko, a veritable volcano of punk rock 'tude, contemporary pop charm and indie angst, can't remember a time when she wasn't singing and performing.

"The performing mainly started when I sang a song I wrote for my grandpa when he passed, and I performed it at his funeral," Ko says. "It was so special, and I saw how magical music could be."

Last November saw Ko release the *Baby Teeth* EP, while she also dropped acclaimed singles "Rib Cage," "Petri Dish" and "Pink Noise." All of that action saw her stock rise, while her sound has naturally developed.

"OMG, it has evolved so much," she says. "It's just gotten more fun and flirty, and less emotional! I've moved further and further away from indie-

"It's just gotten more fun and flirty, and less emotional!"

pop to more pop-rock, and alt-pop. The concepts I write about now are coated in attitude and flirtatious energy rather then introspective lyrics about my past."

New York-raised, Ko relocated to Los Angeles and initially missed the "dirt and grit" of her hometown. After getting over her homesickness, she fell in love with the City of Angels and things have been swell. She's now signed with Big Loud Rock, the alt-rock imprint of Big Loud Records, in partnership with Double Down 11.

"I had been working with my A&R Evan independently for a year before," she says. "He started working at Big Loud and eventually we all met the BL team and it was love at first sight. It just felt right—the team and our visions aligned! And I loved working with Evan and my current team so much that I loved the idea of still working with all the same people but just expanding it with a bigger company."

Ko says that she's in a new era at the moment, following the introspective period she went through with *Baby Teeth*. There were ballads on that EP, and now she's aiming for alt-pop bangers.

"Sassy concepts and committing more to being crazy," she says. "I made all of them with my main collaborator Jonny Shorr! I like to call him the Finneas to my Billie." **– *Brett Callwood***

▲ SEEKER ADDS MORRISON

British singer-songwriter Mark Morrison ("Return of the Mack") is on Billboard's 500 Best Pop Songs of All Time List) forms a creative partnership with Seeker Music for catalog rights on music Seeker wants to rework through creative campaigns to spotlight Morrison's legendary works.

► BMI HONORS DJAWADI

The 40th Annual Film, TV, and Visual Media Awards honors Ramin Djawadi with BMI's Icon Award. His exceptional 25-year-long career body of work includes scores for *Westworld*, *Prison Break*, *Person of Interest*, HBO's *Game of Thrones*, Amazon Prime's *Fallout*, and Netflix's *3 Body Problem*.

▲ BEYOND ACQUIRES YANDEL

As the first Asian music company to acquire a Latin popstar's catalog directly, Beyond Music acquires the catalog of Latin GRAMMY Award-winner, Puerto Rican singer-songwriter Yandel (Llandel Veguilla Malavé) covering publishing, performance, and neighboring rights royalties.

SESAC Expands Services

The Music Services Division of SESAC Music Group, which provides licensing, royalty collection, and administration services, has added Andy Bodkin as President, with a mission to develop and expand globally. Bringing over 20 years of leadership experience in sales, marketing and management, Bodkin served as Group CEO at Out of the Ark publishing, and was on the Global Executive Team at CCLI for 18 years, helping to grow the team internationally.

As part of the expanded model, AudioSalad, Audiam, HFA, Mint, Music Services and Rumblefish will provide shared services and a joint global platform for SESAC artists and songwriters as part of the expansion. Following her role as SVP, Operations with SESAC since 2022, Rose Cook has been promoted to Chief Operating Officer, Music Services, and will work to grow licensing, royalty collection, and administration efficiency. With SESAC since 2017, Monica Hertz will be the new Senior Director, Operations, reporting to Cook and driving the global rollout of the new shared platform.

RIAA Latin Report

Outpacing the overall music market for the second year in a row, the Recording Industry Association of America (RIAA) released a revenue report showing Latin music revenue has reached over $1.4 billion in the United States. The 16 percent growth over results from 2022 has been explained by improved accessibility through streaming and creative partnerships. Six percent of the streaming revenues have stemmed from digital and custom radio (including Pandora, SiriusXM, and internet radio), with permanent downloads ($10 million) and physical formats ($8.4 million) only accounting for one percent of total Latin revenue.

▲ DUBROWA'S IDEAL FOR LIVING

Veteran music writer-editor Corey du-Browa releases *An Ideal For Living - A Celebration of the E.P. (Extended Play)*. Covering EP format history, insight from almost 50 industry pros, exploring 25 multi-genre EPs and cataloging 200 releases from the late '40s to 2023. See hozacrecords.com.

Advocacy For Change

With heavy hitters including Mark Ronson, Sheryl Crow, Patty Austin, Lauren Daigle, and others, Grammys On The Hill Advocacy Day saw industry leaders and artists talking with administrative members at the White House and on Capitol Hill about A.I. protection, ticket reform, and other music industry challenges for creatives. A.I. legislative measures, including the No A.I. FRAUD Act, No FAKES Act, Fans First Act, and the TICKET Act, were brought to the forefront in conversation with GRAMMY Chair of the Board of Trustees Tammy Hurt, CEO Harvey Mason Jr. President Panos A. Panay, and Chief Advocacy & Public Policy Officer Todd Dupler.

This year's Grammys On The Hill event also included the Future Forum, a series of panel discussions with industry leaders, held in partnership with the Human Artistry Campaign to explore the impact of artificial intelligence on music.

WCS Finals, Masterclasses

For almost 50 years, West Coast Songwriters has been actively supporting and developing songwriters with monthly events, workshops, retreats, and showcases, and they are holding their Grand Finals Event and two masterclass sessions next month at an award-winning tasting room. Grand Finals performances will run from 7–9:30 p.m., with talented songwriters competing for an invitation to perform at the annual conference in front of major industry professionals at the Los Angeles College of Music (LACM). Masterclasses have also been added, including one with Doug Green, independent artist and songwriter advocate, founder of New Rivals Entertainment, and lead A&R for Reel Muzik Werks

(Teri Carpinter's company). Green's experience includes promotion, brand development and marketing, booking, administration, and more. Full details at: bit.ly/3woYa4W.

SONA Indie Week

Songwriters of North America are holding their Annual Family Picnic in New York City's Central Park on Sunday, June 9 to kick off Indie Week and Songwriter Week. From June 10–13, A2IM Indie Week is a three-day conference built around the needs of the independent music community in America. Taking place this year at the InterContinental Hotel in New York City's Time Square (300 W 44th Street), the event draws labels, agencies, distributors, and digital streaming platforms (DSPs), and provides valuable discussion and networking opportunities. Details at: a2imindieweek.org/about.

Federal Music Legislation

With support from the Recording Academy, RIAA, National Independent Venue Association (NIVA), and others, legislation is being proposed to support and increase music tourism. As an amendment to the Visit America Act, The American Music Tourism Act defines music tourism as "the act of traveling to attend live performances," or "to visit historic or modern-day music-related attractions, including museums, studios, venues of all sizes, and other sites related to music," and aims to increase the amount of business for music venues across the country from American and international music tourism. More at: bit.ly/4dvtos4.

Prescription Signs bülow

Hit songwriter Emily Warren's publishing company Under Warrenty joins forces with Prescription Songs to sign artist-songwriter bülow. With over 1 billion streams and co-writing credits on Beyonce's "TEXAS HOLD 'EM," bülow won Breakthrough Artist of the Year at the 2019 JUNO Awards. Her credits include writing for Charli XCX, "Monster" for Leah Kate, and "la die die" and "madhouse" for Nessa Barrett.

Infusing alternative pop with limitless energy and live instruments, bülow started in Germany, has lived in England, Holland, Texas, and Toronto. Collaborations include work with Ty Dolla $ign, Mura Masa, and she has released five EPs to date, including 2022's *Booty Call*.

SMP Signs King

Rising country star Randall King has signed to global publishing with Sony Music Publishing Nashville. With over 300 million online streams, King's hits include "You In a Honky Tonk," "Hey Cowgirl," and "Mirror, Mirror." Heading shows across the United States, King adds European dates later in 2024, following the release of his sophomore album, *Into the Neon* after 2022's debut, *Shot Glass*.

Canada Music Week

Now in its 42nd year, the Canada Music Week Conference and Festival return to Toronto exploring every facet of Canada's music scene. With a four-day conference kicking off on Sunday, June 2 with a Podcast Summit and delegate party, the momentum continues through June 8th with the festival side of things. Explore publishing, new technology, marketing, sync, and more, and enjoy performances from Walk Off The Earth, Dallas Smith, Katie Tupper, and more. Sessions from Music Canada, BBC Radio, SOCAN, Hill Kourkoutis, Easy Mo Bee, Terminator X, Brother James Norman, and others. Full details at cmw.net.

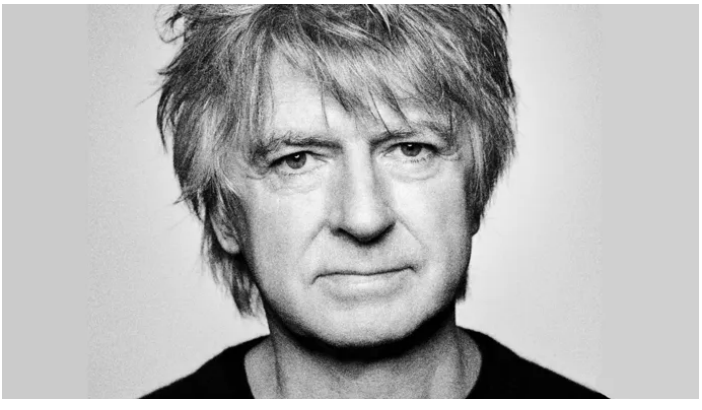
ANDREA BEENHAM (aka Drea Jo) is a freelance writer and marketing consultant based in Southern California. The South-African born, Canadian-raised California transplant has a passion for music, people and fun. She can be reached at drea@dreajo.com

▲ NJL JAZZ AWARDEES

New Music USA/Berklee Institute of Jazz and Gender Studies' Next Jazz Legacy announces 2024's awardees Amyra León, Christie Dashiell, Ciara Moser, Eliza Salem, Kanoa Mendenhall, Nicole McCabe, Yvonne Rogers, who will receive mentorship to help tackle gender and racial inequality.

▲ XCX GLOBAL IMPACT

Charli XCX received ASCAP's Global Impact Award for 2024 for her pop impact. Album *BRAT* is out now following "Speed Drive" (from *Barbie*) and 2022's *CRASH*. The multi award-winner co-wrote "I Love It" (Icona Pop), "Fancy" (Iggy Azalea), "Same Old Love" (Selena Gomez), and more.



▲ NEIL FINN'S WAVE

Primary Wave Music has partnered with Crowded House founder Neil Finn for his song publishing and writer's share of Crowded House works, and work from Split Enz and solo material. Includes "Better Be Home," "Don't Dream It's Over," "Weather With You." The album, *Gravity Stairs,* is out now.

▲ UMF JOINS SYLLA

Following a majority acquisition of Nigerian label Mavin, Universal Music France (UMF) forms a strategic partnership with Paris-based Binetou Sylla, producer and founder of Wèrè Wèrè Music. Sylla will lead Def Jam Africa (2020) in French-speaking markets for UMF and Capitol France.

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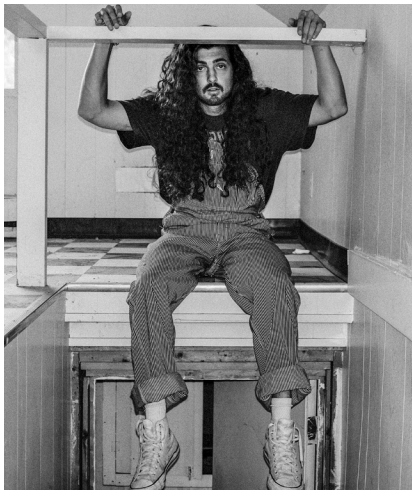
Peter Raffoul

Night Writer

Peter Raffoul's destiny was almost inevitable, but he took his time deciding to pursue music professionally. With father Jody Raffoul and older brother Billy both well-established musicians, Raffoul loved the idea of performing but wanted to be certain it was what he wanted before jumping in. Growing up around great songwriters, with evidence of success watching his dad and brother in the business, Raffoul says he feels very fortunate to have had a great roadmap and solid support.

First dabbling with drums at age 11, Raffoul's parents split when he was a teenager and he inherited a garden shed (originally an art studio), where he first began playing the keyboard. Creating licks and melody lines, he admits, "I never knew less than I did then. I was just playing little chords and had no idea what I wanted anything to sound like." Writing his music at night also started as a teen. "I think it's harder to ignore whatever it is that you're going through at night. I got into this rhythm where it feels better to go on spurts of inspiration." Starting with basic piano lessons to learn some chords, he added guitar over the last five years (which he plays upside down as a leftie, insisting on playing a right-handed guitar like older brother Billy).



In retrospect, Raffoul recognizes that he had always been paying attention and was intrigued in the evolution of songs and artists. Taking time to study songwriting structure, Raffoul remains mindful of the creative process, sharing that when you hear a great song that you wish you had written, it often comes down to a simple concept or just two chords. "They sang it just like it was, and it's heart," he says. "Self-expression in a very simple way usually wins the day."

While he starts with the melody and chord structure, his writing process is constantly changing. "There's peaks and valleys when things feel like they're being forced, but I've gotten a lot out of just doing it as I feel it," admits Raffoul. He recommends recording ideas as memos on your phone. Starting with a small melody or lick, Raffoul sings nonsense sounds over chords to see what lands. "When I'm humming a melody long enough, or wake up the next day and still remember it, that's cool. I don't get precious about things. If you latch on to every single thing, you'll beat it into the ground and feel less enthusiastic because you put too much value on something too soon." Great music happens for Raffoul when he finds himself hearing a song as a listener, not a critic or musician, being captivated by the feeling throughout, rather than pulled into the song's process or structure.

Starting out playing three 40-minute sets of covers a night before adding in originals, Raffoul says that his momentum to date has come down to the very blue-collar 'you get out of what you put into it' attitude handed down from his dad. "Every day, week, and month, rent's due on this stuff," he says. "You have to be doing the work. If you don't love it at face value, don't still feel like you're enjoying it when playing, you have to get back to that. That's the only real center of it. Everything else is borrowed, not guaranteed." Even if you get signed to a label, Raffoul says not to expect to be taken care of, or buy into false confidence: "It all comes from you."

Surprised at the catharsis and intrigue that his more intimate, emotional songs have garnered ("Don't Hold On" and "For You"), Raffoul says, "I get to be myself at such a raw level and get to share, unfiltered. The worst thing that can happen is people won't listen, but the best is you can make somebody feel like you're with them when you play."

2022's *Songs From House In Blue* has a follow-up in the works, slated for release later this year. Catch Peter Raffoul at his CMW show, June 4 at Rivoli. Tickets at ticketweb.ca.

Contact Valle Music Management, andrew@vallemusicmgmt.com; Experience Peter Raffoul at peterraffoul.com

Embracing & Creating A Classic Rock 'N' Roll Sound

Rock 'n' Roll is what made America great. The music that was created in the USA back in the '50s was the sound heard around the world. It inspired a generation of British teens who would bring it back to new heights in the '60s and beyond, inspiring a new generation of American teens to rediscover their own roots. I was one of those American teens who heard that sound and never looked back. I started playing guitar and writing songs, while buying and listening to the greatest records ever made. It was a golden age for 20th Century music, with Rock 'n' Roll front and center.

In '67 it started to be called "Rock" to give it a more serious image. *Sgt Pepper's Lonely Hearts Club Band* transformed the world of popular music. This wasn't "I Want To Hold Your Hand" anymore. FM radio was giving Radio a facelift with hipper DJs and cooler sounds not heard on the AM side. New publications like Rolling Stone and Creem began to cover and give voice to the artists and take them seriously, no longer fodder for the teen magazines. The term Rock 'n' Roll became a cliché, used to describe the oldies shows.

Like most things retro, rock 'n' roll has found its way back into the lexicon. Thanks in part to Americana artists keeping the flame alive and those ageless wonders, The Rolling Stones, rock 'n' roll is alive and kicking in the 21st Century. The late, great Tom Petty shared his thoughts on rock 'n' roll in his Musicares Person of The Year speech in 2017. Petty said "I was collecting records—Rock 'n' Roll records. Not rock; this was rock 'n' roll. The roll designates a swing—there's a swing in the roll."

Yes, for those who are serious about their r'n'r, there's a "feel" to playing it that differs from rock. Some might call it a "backbeat" or a "groove" that is not found in modern rock. I've been at this for a while now and I've been recording and producing music to make my contribution to keeping the sound alive and hopefully, inspire a new generation to play rock 'n' roll and make it their own. With that said, here are some tips.

TIP #1: The Players
This is where it all starts. For me it's about finding the right musicians who know how to play rock 'n' roll. I've had the privilege to record and play with some great musicians like Garry Tallent and Max Weinberg from The E Street Band (Hey I'm from Joisey!). I've done most of my studio work with the great rhythm section of drummer Steve Holley and bassist Paul Page. These guys know how to play r'n'r! I know that it's not that simple and it took me years to get to this point. Like most, I started playing r'n'r by forming a band. I could probably write a book on this subject. Bands by nature are something special. There's a certain camaraderie and excitement playing in a band. When it's working it's as good as it gets. When it's not... needless to say, there are not too many r'n'r bands that make it to the "toppermost of the poppermost." This doesn't mean you can't create classic r'n'r by yourself. Just check out "Maybe I'm Amazed" by Sir Paul.

TIP #2: KISS *(not the band)*
Keep It Simple Stupid
Rock 'n' roll is a simple style of music. It's best played with a band or group of musicians. Don't overthink it. Let the rhythm be your guide. Try to keep it loose, allowing yourself to feel the beat with the other musicians. You'll know it when you're all in sync and when you are, the fun begins. When I'm tracking in the studio I try to keep the number of takes on a song to three-four takes at the most. You want it to sound fresh and not rehearsed to death.

TIP #3: Retro Is Where It's At
Rock 'n' roll is all about the electric guitar and it started in the '50s when Leo Fender introduced the Telecaster and the Stratocaster, two of the most iconic guitars ever made. Add to that the Gibson Les Paul and ES-335T, along with the Gretsch Duo Jet and 6120 (I can't forget Rickenbackers), and you have the beginning of the Golden Age of r'n'r guitars. A new Strat in '56 cost $175. I have a '64 Strat that I bought for $150 in '72... ok, it's probably worth around $10-20,000 today, but the sound is classic and that's what you want to hear. I know the prices are crazy now, but you can still buy a good Tele or Strat at a decent price. Also, there are great new guitar makers and modern technology is always improving with plugins and effects pedals that can give you the sound of classic guitars and amps that can be very impressive sounding.

TIP #4: SuSuStudio
Of course, recording on 2" analog tape on a Studer 24-track machine is a sure way to get a classic sound, but Pro Tools has pretty much made that extinct. Nevertheless, if you really want to create a classic rock 'n' roll recording, then you owe it to yourself to record in a studio. I feel sorry for the younger generation of musicians today who will not have a chance at recording in the great studios that once dotted the r'n'r landscape. So many incredible and fabled recording studios have gone the way of the dodo, but there are still some around. Your best bet is to find a studio with a "lifer" running it. These are the guys that will never quit and are always looking for vintage gear like an archeologist looking for that rarest of finds. They know how to get that classic sound. The early studios like Sun or Chess were primitive compared to what came later, but back in the day, they cut killer tracks. Today, vintage outboard gear like compressors and limiters are highly sought after, along with vintage mics. There's your classic sound. They don't make 'em like that anymore! I'm very lucky to record at Shorefire Studios in Long Branch, NJ. It boasts the last Helios recording console ever made. This was the console used at Olympic Studios in London, where all those classic records were made by The Stones, Led Zep and many others. Also, owner and engineer ("Lifer") Joe DeMaio has all kinds of vintage amps, keyboards, and drums. It's like working in a r'n'r museum.

TIP #5: Experiment
Some of the coolest sounds on classic records were created by experimenting. Sometimes trial and error are the way to go. The goal of any classic recording is to create a "vibe." That's a certain feeling a track has that's just undeniable and undefinable. I like trying to create magic in the studio whenever I can and sometimes that occurs by paying attention to the little things like mistakes I like to call "happy accidents." You never know when it's going to happen, but when it does, try to be alert and willing to go with it. Garry Tallent once told me a story that when recording with Bruce Springsteen "mistakes" would occur. Bruce would go home and listen to the recordings, and after much listening, Bruce would not hear the "mistakes" anymore. To him they were now part of the song, and Garry said, the band would have to learn the "mistakes".

Rock 'n' roll has a rich tradition and I'm honored to be part of carrying it on. But this is also the 21st Century with a new generation that can take all the new technology and information at their fingertips and create something that's never been heard before. All it takes with rock 'n' roll is a little inspiration.

When not being mistaken for the manager of Taylor Swift, Robert Allen aka DownTown Mystic is busy releasing new Rock and Roll music for the 21st Century. With radio airplay on thousands of stations in over 35 countries, he's also established himself as one of the leading sync-licensed indie artists with over 240 TV shows and films containing his music.

DROPS

Sony Music Masterworks has released ***In the Land of Saints and Sinners* (Original Motion Picture Soundtrack)** with music by composers **Diego Baldenweg** with **Nora Baldenweg** and **Lionel Baldenweg**. With harmonica featuring prominently in the 26-track release, the multi-award-winning sibling team of composers have written scores for projects including ***The Little Witch, Head Full of Honey*** and ***The Reformer Zwingli.*** Their score for *In the Land of Saints and Sinners* was nominated twice at the Movie Music UK Awards for "Score of the Year" and "Best Original Score in a Thriller/Horror Film." Contact Sarah Roche at sarah@whitebearpr.com for further details.

Musical comedian **Sarah Hester Ross** released her debut special, ***Don't Mess with a Redhead,*** this spring via Comedy Dynamics and can be streamed now. The singer-songwriter comedian is a winner of "Best Of Las Vegas" Comedian and One Women Show, and has a 2.4 million social media following for her feminist musical comedy act. Learn more at comedydynamics.com/catalog/sarah-hester-ross-dont-mess-with-a-redhead or contact Andrew Gerhan at ag@sharkpartymedia.com for more information.

Seattle-based **Materia Music**, the leading independent record label and music distributor, publisher, and rights administrator of video game music, has announced their acquisition of New York indie record label **Ship To Shore PhonoCo**'s video game music inventory and catalog transfer to Materia Store. The transaction makes Materia the U.S. market lead of video game music soundtracks as a label and storefront, and the catalog includes the Phantasy Star series, vinyl for Lena Raine's award-winning Celeste and projects with publishers including **Capcom, Konami, Nintendo, Sega, Sunsoft** and **Taito.** For further details, contact Greg O'Connor-Read at greg@topdollarpr.com.

The new Japanese TV series, ***House of the Owl,*** recently launched on both Disney+ and Hulu, and Tokyo-based **Surf Music** provided two original tracks for the series. SURF is a digital tool and marketplace for music creators to sell their music across the world, and CEO

Ken Kobori worked with *House of the Owl* showrunner **David Shin** of **Iconique Pictures** to craft the tracks. The two tracks featured in the 10-episode drama are **"Rise,"** co-written by **Shayon Daniels** and **India Carney,** and **"Aurora,"** co-written by **2Soul Music, Sunny Boy** and **Canchild.** The collaboration marked SURF Music's debut placements in film and television production. For more information, contact Jonathan Streetman at jonathan@rockpaperscissors.biz.

Lakeshore Records has released ***Tales of Kenzera: ZAU—Original Soundtrack,*** featuring music by Emmy-winning composer **Nainita Desai (*14 Peaks: Nothing Is Impossible*).** On the 26-track album, Desai combines orchestral and electronic elements with traditional African instrumentation and vocalizations to accompany the **EA Originals** and **Surgent Studios**-created game. The game was inspired by Bantu stories and folklore. In addition to her Emmy win, Desai has received two additional Emmy nominations and is an RTS and World Soundtrack Award 2021 winner of Discovery of the Year. Contact Christian Endicio at christian@whitebearpr.com for more information.

Milan Records has released ***Sasquatch Sunset (Original Motion Picture Soundtrack)*** by multidisciplinary band **The Octopus Project**, which is now available for streaming. The experimental group wrote the music for the surrealist comedy about a family of Sasquatch journeying to their home in the Pacific Northwest. The 23-track score includes the song **"The Creatures of Nature,"** performed by **Riley Keough**, who also appears on a special version of the track performed in Sasquatch-like grunts. Learn more by contacting Sarah Roche at sarah@whitebearpr.com.

Emmy Award-nominated and BAFTA-winning composer, producer, conductor, and arranger for film, television, and video games **John Paesano**'s latest credit includes the recently released action-adventure ***Kingdom of the Planet of the Apes***, with past credits on Marvel's ***Daredevil***, and *The Maze Runner* Trilogy. His scores for PlayStation's ***Spider-Man*** has received seven best score

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nominations, along with a BAFTA win for ***Spider-Man: Miles Morales*** and nomination for *Spider-Man 2.* Learn more at johnpaesano.com.

OPPS

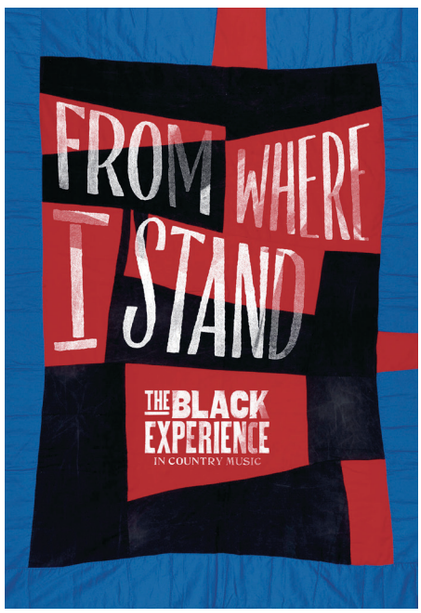
Until June 21, you can still submit your work to the **London Music Video Festival**, which takes place this year on July 1. Winners will have their music videos streamed in a free worldwide online show and promoted throughout the year on the festival's public Facebook page. The event will also share information about winning creators and their work. Learn more and submit at filmfreeway.com/londonmusicvideofestival.

July 14 is the early bird deadline to submit your work to this year's **Wild & Scenic Film Festival.** The event, which celebrates environmental and adventure films from around the world, has categories in documentaries, animation, kids' films, shorts and music videos. Learn more and enter your work at wildandscenicfilmfestival.org/submit.

The **International Sound and Film Music Festival** is accepting entries for best picture, film scores, songs and sound until July 31. Winners will be notified on September 15 and announced at the live event in October. Details and application guidelines can be found at isfmf.com/apply.

PROPS

The pioneering slowcore band **Idaho,** formed in 1992 in Los Angeles, released their first album in more than 13 years, *Lapse,* on May 31 via Arts & Crafts, preceded by an official music video for **"Across the Sky."** The track is the second single from the new release, following **"On Fire,"** released earlier this spring. The video was inspired by the desert backdrop of 29 Palms, CA, where *Lapse* was recorded starting in 2022. *Lapse* is the first new Idaho album since the band's 2011 release, *You Were a Dick.* The video for "Across the Sky" can be viewed on YouTube. Contact Ken Weinstein at weinstein@bighassle.com for more information.



On May 31, **The Country Music Hall of Fame and Museum,** in collaboration with **Warner Music Nashville,** released an expanded version of the 1998 box set, ***From Where I Stand: The Black Experience in Country Music.*** The 82-track updated collection, originally inspired by recording artist **Cleve Francis** and American Baptist College executive **Nelson Wilson,** spans a century of music and captures the ways Black Americans have contributed to and been influenced by country music. The release was accompanied by a free-to-access online experience on the museum's website, where visitors can hear all the music from box set and explore educational resources that include essays, archival photos and video, and historical track notes. And on June 18, a variety of artists represented on *From Where I Stand* will celebrate the release with a one-time concert in the museum's CMA Theater. Contact Greg Miller at greg@bighassle.com for further information.

The 2024 **Laurence Olivier Awards** took place in April, with winners including **Sarah Snook** for ***The Picture Of Dorian Gray*** (Best Actress), **Mark Gatiss** for ***The Motive And The Cue*** (Best Actor), **Antonio Pappano** for his role as Music Director of the **Royal Opera House** (Outstanding Achievement in Opera), **Isabela Coracy** for her performance in ***Nina: By Whatever Means*** (Outstanding Achievement in Dance), **Alan Williams** for Musical Supervision and Musical Direction for **Sunset Boulevard at Savoy Theatre** (Outstanding Musical Contribution), **Arlene Phillips** with **James Cousins** for ***Guys and Dolls*** (Gillian Lynne Award for Best Theatre Choreographer) and more. Learn more at royalalberthall.com/tickets/events/2024/olivier-awards-2024.

Celebration is an annual gathering of **Prince** fans beginning June 20 that launched in 2017, initially inspired by a weeklong party Prince hosted in 2000 for his 42nd birthday. Taking place at the iconic **Paisley Park** and destinations throughout Minneapolis, Celebration 2024 will honor the 40th anniversary of ***Purple Rain***. All guests will experience world class music and celebrity panels, a newly curated Paisley Park Tour, and more. Confirmed musicians include **Morris Day** (Prince's on-screen *Purple Rain* nemesis), **The Revolution**, and **New Power Generation (NPG)**. Visit paisleypark.com.

JESSICA PACE is a music journalist-turned-news-reporter based in Durango, CO. She is from Nashville, where she started a writing career by freelancing for publications including American Songwriter and *Music Connection*. Contact her at j.marie.pace@gmail.com.

OUT TAKE

Deva Anderson

Music Supervisor

Website: imdb.com/name/nm0026620/
Contact: Will Altemeier, will@lumos-pr.com
Most recent: *Masters of the Air*

Deva Anderson's expansive career in the music industry initially began on the business side, working at publishing companies, in band management and at Hits magazine. But a pull to the creative side got her interning with music supervisors and eventually landing a music supervision role for *That Thing You Do!,* working alongside Tom Hanks and Gary Goetzman. The gig with the hit '96 musical was career-changing: Anderson was hired as Head of Music for Hanks' production company, Playtone, where she has overseen all in-house productions for the past 25 years in addition to working as an independent music supervisor. Since then, she's worked across the genres and with directors such as Denis Villeneuve and Jonathan Demme.

"The distinctive styles of different directors it what makes this job continually renewing. There are some who have a very clear idea of what the music should be like for their project, and there are some who have no idea and can only talk about music emotionally—then it becomes almost like a game of psychology. Both are fun. [Music supervision] is one of the only roles where you're involved with a project from start to finish, which means you're on a ride with the director."

Anderson says music supervision is more than just sourcing and licensing songs, and courses—such as those offered through UCLA Extension—can be helpful to aspiring music supervisors in understanding the different facets of the job, including in the areas of publishing and music law.

Having worked on many documentaries and period projects, Anderson sometimes faces the challenge of figuring out the appropriate sounds or songs for a time period with little documentation on music. "For projects like that, you have to go deeper and maybe work with a musicologist. That's the type of research I love to do—unfolding deeper layers for historical projects," she says.

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► FREAKNIK DOC DIRECTOR P. FRANK WILLIAMS TO RECEIVE JMS AWARD

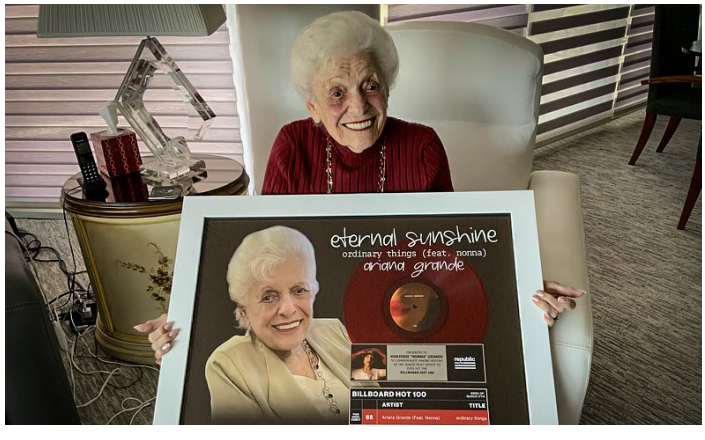
P. Frank Williams has been selected as the recipient of the 2024 School of Journalism and Media Studies Alumni Impact Award by his alma mater San Diego State University. The award will be presented to Williams at JMS Next, the school's annual graduation celebration.

▲ SAXOPHONIST ZENÓN RECEIVES 2024 DORIS DUKE ARTIST AWARD

The Doris Duke Foundation announced that saxophonist, composer and conceptualist Miguel Zenón has received a 2024 Doris Duke Artist Award, the largest prize in the United States specifically dedicated to individual performing artists.

◄ FAYE WEBSTER SURPRISES COACHELLA WITH LIL YACHTY

This year at Coachella, Atlanta's Faye Webster brought out special guest Lil Yachty for a performance of their song "Lego Ring," the lead single of her recently released fifth album, *Underdressed at the Symphony*.



▲ ARIANA GRANDE'S GRANDMOTHER CELEBRATES THE BILLBOARD HOT 100

Ariana Grande's grandmother, Marjorie "Nonna" Grande, receives special commemorative plaque certifying her history making achievement on the Billboard Hot 100 with "Ordinary Things."

▲ MUSIC & ARTS, PEARL AND ADAMS PARTNER TO DELIVER A BIG SOUND

Music & Arts, Pearl and Adams announced the winners of the Upgrade Your Band Room Sweepstakes! The sweepstakes were for the benefit of middle, junior and high school educators across the country. Pictured: Music & Arts, Pearl and Adams celebrate the grand prize winner at Col. John O. Ensor Middle School in Horizon City, TX.

◄ ORANGE AMPLIFICATION SPONSORS RALLY DRIVER JAMES WILLIAMS FOR A SECOND YEAR

Orange Amplification and Orange Essentials are have sponsored up-and-coming British rally driver James Williams in the 2024 Probite British Rally Championship—the second year running the Welshman races under Orange decals.

► DAVID KRAMER WINS "BEST DOCUMENTARY" FOR *JIMI HENDRIX: THE DOCUMENTARY* AT THE NYACK FILM FESTIVAL

Kramer spent the last 30 years with a small team unearthing and discovering hours of unseen Jimi Hendrix footage. With well over 400 on-camera interviews, music clips this film celebrates Jimi Hendrix—his joy, his humor, the tragedy, the mystery and all that surrounded Hendrix's life and music. Kramer said "It's a terrific validation." For more info, contact david@davidsalidor.com

MUSIC CONNECTION

Tidbits From Our Tattered Past

1994 - Tony! Toni! Tone! - #5

On the cover of our 1994 Guide to Managers and Agents was soul trio Tony! Toni! Tone!, who told us that, "If you listen to all of our albums, you can see sort of a growth in different things we sing about, or the way we may express different things. Meanwhile, John Corabi was announced as the new singer of Motley Crue. "It's only been recently, since we finished the record, that I even starting to realize that I sing for Motley Crue," Corabi said.

2007 - Joss Stone - #11

English singer and songwriter Joss Stone was on the cover of the 2007 Recording Studio Directory issue. "I don't play any instruments, so I write with people," Stone said. "It really depends how they write. I can write in any way." In that same issue, Tip Jar asked, Are you ready to hire a publicist? "The foundation of any successful press campaign should always involve creativity and imagination," said PR man Jonathan Wolfson.

Limited backissues available to order at musicconnection.com

CHORUSES OF CONSCIOUSNESS.

ANI DIFRANCO Comes Clean with Unprecedented Sh!t

BY DAN KIMPEL

PHOTOS BY DANNY CLINCH AND ASBURY LANES

Over a span of 22 full-length releases, the uncompromising artistry of activist, songwriter, and performer Ani DiFranco has always spoken to a creed of inclusion, autonomy, and freedom. The fiercely independent artist, who famously founded her own imprint, Righteous Babe Records in 1990, now delivers her 23rd collection, the trenchantly titled *Unprecedented Sh!t*. The compendium of 11 new songs presents a companion soundtrack for the chaotic context of 2024: the first-ever criminal trial of a former U.S. president, the threats to women's rights to control their bodies, unchecked corporate greed, and the brutal decimation of our planet's air, water, and land.

Like the topical '60s folk singers who have inspired her, DiFranco uses songs to drive change. As her latest repertoire continues to speak to unspeakable times, her emphatic voice and furious guitar technique are framed in inventive arrangements and productions, courtesy of producer BJ Burton.

Referring to DiFranco as an over-achiever is an understatement. In addition to her recording career, she authored *No Walls and the Recurring Dream*, a *New York Times* best-selling autobiography, and her first children's book, *The Knowing*, to be followed this year by a second children's title, *Show Up and Vote*.

In her life, her art, and her role as an of advocate for social justice, DiFranco narrows a widescreen view with a razor-sharp perspective, and pulls no punches in sharing her pointed observations—both in songs and in this conversation. For this exclusive cover story, *MC* caught up with the artist in New York City, where she is currently performing her Broadway debut as Persephone in the Tony and Grammy award winning Best Musical *Hadestown*.

Music Connection: We begin by noting that your latest release—all 11 songs and 35 minutes of it—is your 23rd release.

Ani DiFranco: Really! Who knew I would live this long?

MC: Were the songs specifically written as a collection, or were they preexistent?

ADF: These songs came about in a myriad of ways. Some of them are more just typical songs that I write on the road, out there in the world. Living, and feeling, reacting to my life and my society. Other songs were created with specific purposes; like a theatrical play that never came to be, and a children's book that I was asked to write and found out that I couldn't write without my guitar in hand. So, I wrote a song, and turned it into a book. These songs have different motivations. It's my life for the last year or two, like any album is, really.

MC: The title of the album, *Unprecedented Sh!t*, speaks to these treacherous times. It addresses the political climate, the environmental crisis, and of course to all manner of personal challenges and changes, divestment of emotional baggage, and the foundation of your identity that defies easy categorization of sexuality.

ADF: I felt like it had various meanings. When I arrive on any album title, it's for that reason. It resonates for me on different levels. It speaks to our political moment. And "political" is paraphrasing: any political, environmental, everything moment. We stand on the precipice of many things. Also, I felt like sonically this album is a departure, because of my collaboration with BJ Burton, I felt the title spoke to the album itself—just the sound of it in relation to my canon.

MC: The narrative thread is evident with the order of songs. While we exist in an era of singles, this collection is cohesive and intentional, rich with ideas and impressions. How did you arrive at this specific sequence of songs?

ADF: Painstakingly. Album sequence is an unexpectedly complicated thing for me. For that matter, even a show set list is like a daily version of that. It's like it is somehow more important than it should be, the order that things come in life. Timing is everything, and flow is important. I always start out with an idea of song order for an album, and it always changes. I have to start thinking about it early on and give myself enough time to notice my fatal flaws in thinking. BJ weighed in at some point too.

THE SECRET FACT OF THIS RECORD is that all the weird sounds: the keyboards, the cellos, the this and that: it's all my guitar manipulated in the hands of BJ.

MC: You have mentioned that being asked about specific songs—who or what they are about—is insulting and limiting, comparing you as a songwriter to a court stenographer. That said, "Spinning Room" which opens the album, serves as a prelude of intimacy. It's very conversational.

ADF: I get that. Songs mean what they mean to whoever is listening to them. For me as the writer, "Spinning Room" is a song that's sung by the earth itself, from the voice of the planet, and from one molecule of the planet, which is a human being. It sets up the journey of the album with "How could I be well when nothing is well?" We humans can't be well when we are suffocating the earth beneath our feet and the sky above us. We are very much unwell, so it is going to manifest in our personal lives, not just on some meteorologist's map. We are one body with the earth, and we can't poison our mother and be OK. Not to be too dark about it, but all of the things on the record happen. I chose this song to go first, because it's kind of the macro view of "Why do I struggle so?" Well, look around me. How could I not? How could I just be OK?

MC: Speaking of unwell, we have "Virus" with the line, "I was so deeply pleased to pause this life." You have recorded and toured non-stop since your recorded debut. We know you prefer the role of activist, but it is undeniable that you are also immersed in the business of running an independent record label. Since you are a wife and a mother, your responsibilities are personal as well as professional. That said, how did you endure creatively through the pandemic?

ADF: I took the bra off like millions of other women. Hair, hair, everywhere! For my song order logic, "Virus" flows off of "Spinning Room," because once again it talks about the relationship between homosapiens and all other consciousness, and all other life on earth. The premise of that song is, "We are also a virus." Look at how we operate. It's the pot calling the kettle black, so here is a taste of your medicine. Humans, listen up.

MC: Some artistic creators have shared that they utilized the isolation positively and productively.

ADF: I was personally quite relieved to be told to stay home and shut up. That really was my heart's desire. And so was true of all nature. For humans to sit down and shut up for a moment was a great relief, a lessening of the strain of global warming, and environmental exploitation, and pollution and destruction. In my cells I could feel the sigh of relief that was much bigger than my own body. So many lessons available to us there, in that very traumatic event—like any traumatic event. And many prayers I've sent that we hear them, and heed them and collectively rise to the occasion.

MC: You have employed the services of a producer for the new project, BJ Burton, recognized for his work with Bon Iver, Low, Charli XCX, and other artists. How did you map a collaborative process?

ADF: The secret fact of this record is that all the weird sounds: the keyboards, the cellos, the this and that: it's all my guitar manipulated in the hands of BJ. The process was crazy. I would record the songs in my home studio, often just me and my guitar. Sometimes I played keyboards, did some percussive things, sang a harmony, but it was often just voice and guitar.

MC: What are the instruments that we are hearing within the orchestration on "Virus" that sound like a sampled cello and a djembe drum?

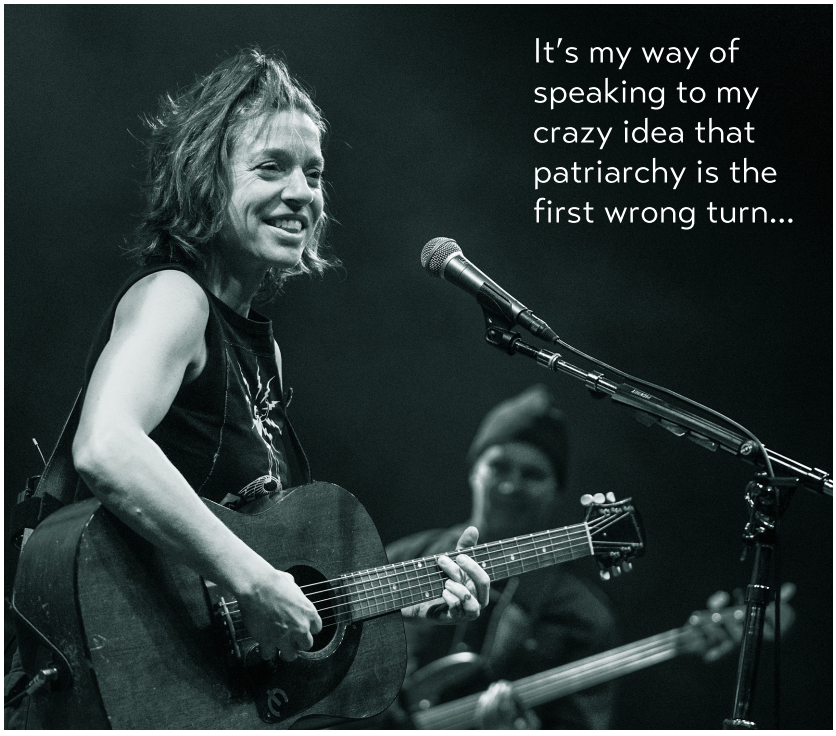
ADF: On "Virus" I sent BJ just a simple basic track. And with these elements that I sent him—just my voice and guitar—he filtered, manipulated, sampled, and looped with all of these crazy gizmos. He put my little track in a spaceship, flew it to Pluto and back, and created soundscapes out of some very elemental tracks.

MC: How was the percussion configured?

ADF: Some of the percussion was me playing on my guitar. But BJ also sampled my song, the percussion outro, from "32 Flavors" that I released in 1997. He wanted more percussion, so he went and analyzed my own shit. "What do we have copyright on?" So that's why I also listed my drummer, Andy Stochansky in the credits of the album, because he's in there playing a hand drum from 25 years earlier. I just thought it was only fair to credit him for this sample of him playing from so many years ago.

MC: "More or Less Free" is a folk song with the lines, "I see these people around with badges..." A badge represents an identity, generally that of an overlord or an oppressor.

ADF: That's what the songwriter meant. Cops, prison guards, the authority of American black and white power system. It says that some people's crimes are unforgivable, and others' crimes are not. Some people get the benefit of the doubt, and some people never do. And all people are fallible, and fragile in their core good. It's the luck of the draw, in a lot of senses, where we end up and how much mercy we're shown. It's a song about America in some ways.



MC: You have a deep history of advocacy and support, with performances at countless benefit concerts, donating songs to many charity albums, and contributing time and energy to a dizzying list of progressive causes. Now, in 2024, it would seem to be a great time to be an activist.

ADF: Yeah! There has never been a better time. Or else. I just keep praying that the more extreme it gets, the more possibility for awakening of a critical mass of people. You just gotta wonder—is this not clear? Is this not a time to turn this shit around?

MC: These themes relate to two songs, "New Bible," and "Baby Roe" with its image of "the pulsing polarity of vision." As you sing: "There's just too many distractions/too many coming attractions/ too many screens fiercely flashing/their subliminal frame/it's no wonder we all just go along."

ADF: It's my way of speaking to my crazy idea that patriarchy is the first wrong turn. When our society is based on half of humanity's nature, there's not balance and interplay. That pull that must happen between genders for that balance to be struck, for that universe of possibility to open up before us.

MC: "Boots of a Soldier" made us reach for the dictionary. "All the stories you'll never know in your tiny little umwelt..."

ADF: Yes! You're making my day! This is my fondest hope. Go find out what that word means, because I recently did, and it's fucking profound, man. I read this book called *An Immense World* by Ed Yong. It opened, in detail, this idea of an "umwelt," this universe that an individual form of life exists in. Of course, as

Ani DiFranco **Quick Facts**

- Born in Buffalo, NY, DiFranco was an emancipated minor at age 15. In 1990, she relocated to New York City where she performed music and studied poetry at the New School. She was in Manhattan on 9/11 and penned a poem, "Self Evident," about the historic event. Her poetry has been featured in anthologies, and she was showcased as a poet on the HBO series *Def Poetry*.

- Building on a DIY concept she developed of distributing hand-labeled cassette tapes at gigs, DiFranco founded Righteous Babe Records at age 19. Since releasing her self-titled debut, the company has been home to artists including Andrew Bird, Arto Lindsay, Nona Hendryx, and Toshi Reagon among many others.

- *'Til We Outnumber 'E*m, A Righteous Babe release, featured DiFranco and artists including Bruce Springsteen, Billy Bragg, Ramblin' Jack Elliott, Arlo Guthrie, Indigo Girls, Tim Robbins, and David Pirner with the songs, stories, and poetry of Woody Guthrie performed live by an all-star cast. All profits from release were earmarked to benefit the Woody Guthrie archives and the Rock and Roll Hall of Fame and Museum's Educational Foundation.

- Her collaborators have ranged from legendary R&B saxophonist Maceo Parker to Cyril and Ivan Neville, and Prince. She toured with Bob Dylan, opening shows for the inscrutable bard.

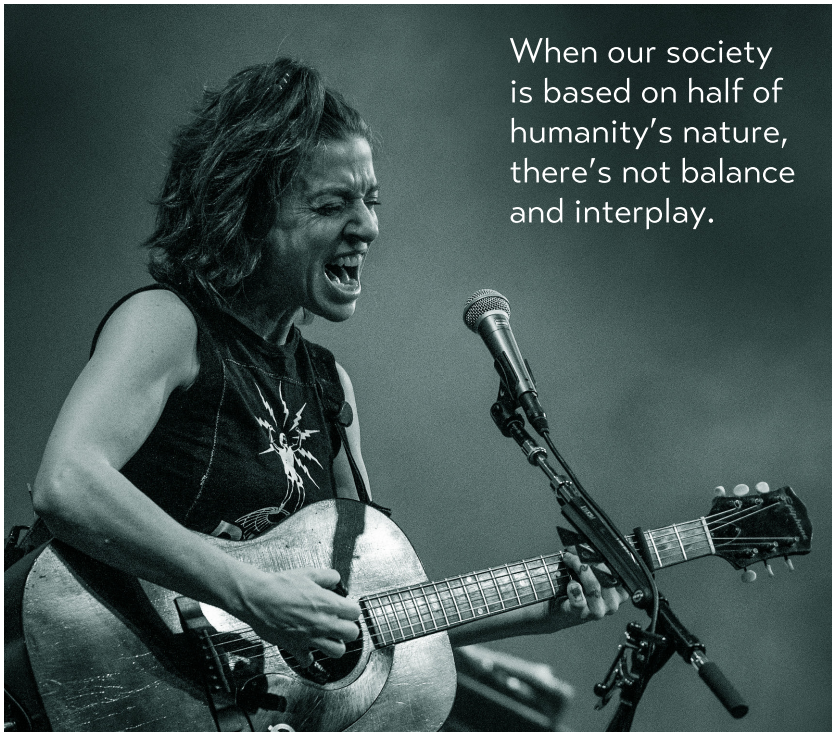
- In 2024, DiFranco assumed the role of Persephone in the Tony and Grammy-award-winning Broadway musical *Hadestown*. She has a long history with the show, having sung the part on the original recordings of what was initially a concept album by composer Anaïs Mitchell, a collection released on Righteous Babe.

- While DiFranco is often categorized as a folk artist, her music incorporates a broad spectrum of styles, including jazz, punk, poetry, and blues. As her primary influences, she notes, "My whole life had come down to Curtis Mayfield and James Brown. The Staples Singers, Stevie Wonder, and the Meters. Miles Davis and Alice Coltrane (John's equally celestial other half). Betty Carter and Ray Charles. Monk."

humans, we project ourselves onto everything all the time. We assume that our world is the world. Meanwhile to our right and to our left, and all kinds of worlds that are equally legitimate, and equally vivid, and equally real.

MC: "You Forgot to Speak" reminds us of a Native American Peyote Chant.

ADF: I love discovering threads of humanness that we share across cultures. That whistling synth is a whole new keyboard that is all rubbery. My husband, who is a gear nerd, got it for me. It became one of the tools for the album. Turn that fucker up. On this track, BJ choked my guitar way down—there is little evidence of it.



MC: The concluding track is "The Knowing." While we might think of your voice as emphatic, on this song it is more soothing and melodious.

ADF: I'm singing to a child in that song.

MC: On the Righteous Babe Records website you offer this quote: "We are all born many times, into many bodies, and life is much longer than the ego would have us believe. It is infinite, in fact." Do you believe in reincarnation?

ADF: The longer I live the clearer it is to me that there are levels of understanding that Christianity, which is the culture that I was raised in, has yet to reach. But human beings all over the world understand very clearly. I'm very into near death experiences—people who leave their bodies, and then come back to the same bodies—they die and return. They have all kinds of stories to tell about the process. Our experience of living in this body right now can be deceiving. We think that we are separate, but we are something much more complicated, unified, and glorious than that.

MC: We note that you met the late music historian Alan Lomax backstage at a Bob Dylan concert. You laud his cultural contributions in your book with this description, "Without Alan Lomax, much of what we know and have access to would have simply been lost to us."

ADF: America is a relatively young country, and people like Alan Lomax did a lot to help us understand ourselves, and know our own culture, and the diversity of it, which is our glory. And respect that all of this art that doesn't come from privileged white men. There is so much out there that is happening, and his historic recordings really shined a light on it and shared it.

MC: You have profound connections to other older mentors, specifically to legendary figures like the late Pete Seeger and Utah Phillips.

ADF: I always felt a genuine gratitude and respect for my teachers. It started as a kid. I had certain teachers who came into my life who were extremely important in me becoming myself. And it's been in that sense of "Why didn't you sign a record deal when you were young and offered the pie in the sky?" Because I looked over there, and I didn't see any of my teachers. They were over here, in overalls, and it was Pete, and Utah. And I had this sense of "You are my teachers. Let me follow you." That's what I have done and as a lot of humans have done. You figure out who your teachers are, and you follow them. That's how you enter yourself and your purpose.

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- DiFranco claims that she no longer reads press or articles about her, as she writes, "I thought about how much misinformation had already come out about me in the press. I am the one thing that I can absolutely verify in this world and I can tell you, there is a lot of BS that passes for news! I'm not even talking about the overt fact-jacking of Fox News, either, I'm talking about sincere 'objective' reporting." She also disdains the term, "eponymous."

- Ani has been the recipient of multiple honors and awards, including a Grammy for best album package (*Evolve*), the Woman of Courage Award from the National Organization for Women, the Gay/Lesbian American Music Award for Female Artist of the Year, the Outmusic Award for LGBTQ+ musicians, the John Lennon Real Love Award, given to artists dedicated to uplifting society through charitable work and social activism, and the Woody Guthrie Award.

- A new documentary on DiFranco's rise entitled *1-800-ON-HER-OWN* will premiere at the Tribeca Film Festival in June. The film is a vulnerable look at her life today, as she struggles to balance artistry with the demands of family.

- While she claims to not be a "gear geek," DiFranco is a dynamic guitarist who adapts the guitar as a percussion instrument. She has a long relationship with Alvarez guitars. The Alvarez Yairi ADY1 Ani DiFranco signature guitar has an extra-deep mahogany body with a Canadian cedar top and Alvarez System 600T MKII electronics. A gold-colored top is complimented by a gray pickguard suited to DiFranco's aggressive playing technique. She also plays a Kay with DeArmond gold-foil pickups and rubber bridge, and a Kay parlor guitar with a rubber bridge as well as various tenor and baritone guitars, and a 1930s Gibson-made Cromwell G-4 archtop.

- Her autobiographical memoir *No Walls and the Recurring Dream* was a New York Times Top 10 best seller in 2019, and her debut children's book *The Knowing* was publishing in 2023. A second children's book, *Show Up and Vote* will be released on August 27th.

SINGERS SOUND OFF 2024

By Eric Harabadian

It's here once again, our annual feature where we spotlight some of the brightest and best vocalists from different genres. From legends to rising stars, you'll find singers from all walks of life right here in this exclusive forum. And this year is action-packed, with plenty of informative tips, insight and conversation from experimental and alternative pop singer-songwriter TRISHES, modern country star Chris Young, up-and-coming rocker Dorothy, Creed frontman and solo artist Scott Stapp, and the legendary Tommy James.

◀ TRISHES

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Southern California-based multimedia and alternative pop songstress Trishes (born Trish Hosein) is a mighty three-in-one artistic combo. Based on Freudian theories of the human psyche comprised of three constructs—Id, Ego and Superego—Hosein pluralizes her moniker to represent those three sides of her persona. Through spoken word monologues, looping and other electronically driven songs and live performances, she presents bold and powerful statements on existentialism, racial issues and social awareness. She has two independently released albums, *The Id* and *Ego*. Her third release in the trilogy called *Superego* is currently in production.

CHRIS YOUNG

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Chris Young is a modern country singer-songwriter that rose to fame in 2006 after winning season four of the reality singing competition *Nashville Star*. After winning the competition, he was signed to RCA Records Nashville, releasing his self-titled debut album that same year. Having amassed more than five billion streams and 13 No. 1 singles, he is currently on tour promoting his ninth album entitled *Young Love and Saturday Night.*

Vocal Background: "Since I was 11 or 12 I was in four choirs at the same time. I also started voice lessons at 12. I went to an arts high school, Canyon Crest Academy, and later attended Berklee College of Music."

Musical and Cultural Influences: "I think my influences were more the avant garde indie artists of the '90s and early 2000s. I was a big Bjork and Fiona Apple fan. Later on, I got into St. Vincent. I always enjoyed women that were a little left of center. Cultural influences, in terms of the conceptual part of my project It's always been about conflicting inner conflict. I feel like my purpose in life is, not just music, but writing and art are centered on the idea of dismantling harmful internal beliefs in order to aid external conflict."

Personal Background: "I was born in Trinidad and moved to the United States when I was six. I think it brought up a lot of mental dissonance for me. I found I was kind of releasing societal norms, releasing racial constructs and trying to find my identity in a new place."

Vocal Warm Ups and Routine: "I just do a lot of choir kid stuff. I try to get into my body. I used to teach voice, piano and music to elementary school kids. So I try to do stuff that warms up my voice and my body. I do touching my toes and doing sirens with my voice that go from low to high. I'll meditate before a performance to get my breath into a space that feels good."

Vocal Health: "I take my sleep very, very seriously. I should hydrate more. I am a tea drinker, but that's about it."

Songwriting Process: "All my songs really start concept-based. With *The Id*, I thought about what are the different concepts that, put together, would really represent the construct of the primal self. My song 'Big Sunglasses' is about anonymity and how that brings out the primal self. Now with a project like *Superego* I'm thinking about what connects us all in terms of spirituality, ethics or morality. The first song that we recorded for this new project *Superego* is called 'Nefertiti.' It's about how our relationship with death reflects our relationship with life. That started from me being in Egypt. And I was thinking that one day I will be laid to rest like Queen Nefertiti. And so will that construction worker or that billionaire. It's the great equalizer."

Musical Education: "I took vocal lessons for years. I had a scholarship for jazz to Berklee College of Music. I can also sing in multiple languages. A lot of people don't know that. But the most important thing for me is I wanted to be a country singer and do that for a long, long time."

Musical Influences: "The short version is Lefty Frizell, Brooks & Dunn, Keith Whitley, Tracey Lawrence and Garth Brooks. There's been quite a few."

Working in the Studio: "I am not a person that does a lot of takes in the studio. If you can't do it in three or four you probably shouldn't be cutting that song because you're not gonna be able to sing it live. And that's not always the case. Sometimes you want a different version of a song, or it's a song that's really hard to sing. But, for me, no more than three or four takes, with some fixes."

Vocal Warm Ups and Care: "Honestly I would just say it's the annoying stuff, right? You gotta stay hydrated and you gotta warm up. But I'm really bad about warming up as a singer. I very rarely do. I normally just wake up and start singing. It's not for everybody but it works for me."

Songwriting Process: "I'm more of a collaborative person. If you look at my songwriting credits there's not a bunch of stuff out there with me just by myself. Working with other people can be just like this—one day your back hurts from carrying me in the studio, and then my back hurts carrying you the next day. And just being collaborative, there's no rhyme or reason, and no right way or wrong way to do it. So figuring out who you connect with as a songwriter and how you make music is sort of where you have to be a bit malleable, I guess."

***Young Love and Saturday Night*:** "I had a lot of time to make this record. I'm really proud of it and it says a lot of stuff I haven't said before. There's definitely love songs and break up songs, and sexy songs and party songs. But I also wrote stuff about my dad, and my dog too. It's very personal."

Best Advice You've Ever Gotten: "Another artist one time told me somewhere in that crowd there's a mom and a dad and they paid for a babysitter to sit at home with their kid. And they barely had the money to do it. And they saved up just enough money to buy a ticket to your show. And they're so excited to be here. This is their date night. It's their only night out this month. So don't mess it up! It's layered because it was definitely some advice I needed, and one I think a lot of people could use."

DOROTHY

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Powerhouse vocalist Dorothy Martin is a Southern California native that fronts the band simply bearing her namesake, Dorothy. Hers is a sound that draws from heavy rock contemporaries like Halestorm and Rival Sons. She's released two EPs and has three studio albums under her belt. Released in 2022, her current album *Gifts From the Holy Ghost* (RocNation) has garnered steady rotation on various rock radio platforms. And successful touring stints with bands like Dirty Honey, Greta Van Fleet and Mac Saturn have been steadily raising the public's awareness and visibility of this fiery vocal dynamo on the national front.

Musical Education: "I'm a '90s kid and a music fan, first. I would grab any CD I could get my hands on. I grew up on my dad's vinyl records—Pink Floyd, Creedence Clearwater Revival, Janis Joplin, Motown. And then there was Brittany Spears, Creed and Dixie Chicks too. I taught myself to sing by emulating singers. I was always kind of a ham sandwich (laughs). I performed in school plays and musical theater, but was always a rocker at heart! As I got older I got more serious and sought out teachers for opera training. I studied at Bel Canto in La Jolla down in San Diego for a few years."

Vocal Evolution: "My voice used to be very poppy and sweet, and now it sounds like I'm a chain smoker (laughs). I remember when my voice changed after I had gone through a serious trauma. Your body responds to things like that. But I like the way my voice sounds now. It's got character and grit."

Vocal Care: "I take care of my body for one. I'm in recovery, so no drugs or alcohol. I eat well, exercise and try to stay in shape. I have a really great teacher that I check in with from time to time just to make sure I haven't fallen into any bad vocal habits. It becomes a mind game too. If you get in your head too much as a singer it can shut down your voice. So, feeling it with your heart and soul and expressing it that way can unlock a lot for a vocalist."

Performing With Dolly Parton: "She was an absolute treasure and an angel. She was so sweet, humble, kind and down-to-earth, but still a total rock star! She's paved the way for so many women in country music and just music in general. And I grew up listening to her. That was an out-of-body experience, to say the least."

Funny Tour Moment: "One time I put a wig in the washing machine on tour. I was wearing wigs because sometimes you don't have time to do your hair and they come in handy. And I had to throw it in my laundry bag and washed it. Later when I opened the washing machine and looked inside I screamed because I thought a dead animal got in there. And then I realized it was my wig (laughs). Someone said I should give it away to a fan. We took it to an acoustic unplugged set and I think we named it 'Frank' or something (laughs). And some lucky fan went home with my washed up dead animal wig."

The Power of Music: "I believe when you speak out the atmosphere has power. And I realized I have a responsibility to inspire people and bring them lightness, not darkness. Darkness has its time and place. But if I'm gonna have a microphone and do music I wanna be life-affirming, inspiring and lift them up. Life is hard enough. So, planting seeds of hope—even if it's one line or lyric in a song—feels like a 'God shot' to me. It can change your whole outlook."

SCOTT STAPP

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Scott Stapp is a Grammy Award-winning and multi-platinum selling artist front man with the anthemic rock band Creed. He is also a successful solo singer-songwriter, with four solo albums under his belt. The prodigious and spiritually engaging musician is bigger and busier than ever. With Creed reunion cruises underway and touring in support of his latest solo release entitled *Higher Power* (Napalm Records), Stapp is bringing his uplifting messages of hope and existential power to vast audiences across the country.

Musical Influences: "Initially I was introduced to music through my mother and grandparents. I heard Elvis and gospel music prior to age nine. I watched *Hee Haw* on TV and also liked Neil

Diamond. But when I saw Def Leppard's video for 'Photograph' on MTV I said that that was exactly what I wanna do when I grow up. Also U2's *Joshua Tree* album spoke to me in terms of its anthemic grandness and spiritual themes in the lyrics. I really connected with the poet aspect of Jim Morrison and the Doors too. That's where I formulated a lot of how I create and write."

Vocal Health: "I drink tons of water. I do warmups prior to every show. When I'm on tour silence is the answer. Sleep is important too. Your voice needs time to rest and heal. And the older you get the more the healing process takes. Also, I will drink raw honey. I'll make honey water, with no lemon. It's a textured drink of hot honey water. I'll sip on that all day. It's kind of a miracle cure for me. I've done shows where my voice has gone out because it's tired or there's some irritant in the air. Drinking honey will start to clear it up. Another thing that's helped me are those Ricola cough drops, with the honey liquid center. Whatever is in those has healing properties."

Working With Different Vocal Styles: "I definitely wanted to try different keys and things my voice could do on *Higher Power*. I wanted to step outside the vocal style that I'm known for with Creed. Some of it is growth and evolution, but also because I've learned how to properly sing. On the first three Creed records I was a throat singer. I had had no formal training. I wasn't singing from the diaphragm and I wasn't singing from the gut. But after those first three Creed records and my first solo record I studied with Seth Riggs. He's worked with Michael Jackson and everybody. He helped me to sing better."

Keeping Songs Fresh: "For whatever reason, I find I still connect with the songs, but just in a new way. There's always something in my life that seems to connect me emotionally with the songs, even if they may be 25 years old. I'm always coming from the heart."

The Most Important Thing in Life: "That would be my relationship with God. I've tried every other way under the sun to make it through this life outside of that. And it keeps coming back to that being my compass."

TOMMY JAMES

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"Mony Mony," "I Think We're Alone Now," "Crystal Blue Persuasion" and "Dragging the Line" are just the tips of the ice berg for one of the biggest hit machines in pop music history, Tommy James and The Shondells. Celebrating nearly 60 years in the music business, James and company have created a legacy of unparalleled entertainment that has permeated all facets of radio, TV and film. From his humble beginnings as a budding teenage guitarist/vocalist in Niles, MI to becoming one of the biggest selling artists of all time, the diversity and expanse of his reach includes a compelling memoir *Me, The Mob and the Music: One Helluva Ride with Tommy James & The Shondells* (Simon & Schuster) and hosting his own Sirius XM radio show *Getting Together* every Sunday 5-8 pm EST on '60s Gold, Channel 73.

Vocal Health: "I do a few warm ups. But, basically, what I do is I only work once a week, at the most. Especially, with a high energy show like ours, if I was to do two or three shows a week I would have no voice left at all. And I also stopped smoking and drinking about 40 years ago. That's made a huge difference. I do a few warm ups, but no la, la, la's like an opera singer. I just give a few good shout outs and I'm ready to go."

Elements of a Hit Song: "Many of the elements that make a hit song are happy accidents. Basically you start with a song you really believe in. But there are so many things that transpire in the studio when you're making a record that it's incredible. The whole idea of the tremolo in 'Crimson and Clover' came out of me playing with an amp. I was gonna use that on the guitar. But, before we knew it, we were using it on everything, including the vocal at the end. 'I think We're Alone Now' was the same way. The staccato guitar notes came about as we were making the record. We wanted to speed the record up a little bit so I was doing eighth notes on the guitar. We just left that part in and it became the signature part of the song. On 'Dragging the Line,' we did the track before we wrote the song. It was a loop of tape that we kept going throughout the whole record."

Me, The Mob and the Music Film: "Things were shut down in Hollywood for about three years with COVID. And then there was the writers' strike. But we're back up and running now. And they're in the casting phase right now. The film in production is based on the book which depicts our crazy relationship in the '60s with Roulette Records. Unbeknownst to us, when we signed with Roulette we had no idea it was a front for the Genovese crime family in New York. But we're finally moving forward and the movie is gonna be directed by Kathleen Marshall. It's being produced by Barbara DeFina, who produced *Goodfellas* and *Casino*. And the screenplay is written by Matthew Stone. We've got a great team behind us and we're looking at about 18 months before it comes out."

Songwriting Discipline: "It's evolved over time. As you get older you tend to write about subjects that parallel your station in life. I have never stopped writing. I'm glad to be able to do it because when you write singles it's a snapshot of where you're at as a human being."

Best Advice You've Ever Gotten: "From a songwriting point of view Doc Pomus, who wrote a lot of '60s hits, and me were talking when I was first starting to write songs. He told me 'don't forget, we're not writing songs, we're writing records.' Whoa! That hit me right between the eyes! I knew exactly what he meant. The record is not so much a song as it is a production. And there were certain rules with making records. They couldn't be more than three minutes long and they had to have an intro so the DJ could talk over the song and introduce you. There was a blueprint for writing Top 40 singles."

Being a Legacy Artist: "My perspective is kind of interesting. I look out in the audience and I see three generations of people. And it really blows my mind because they don't know each other, but they all know the music. And I'm really glad to see that. It's almost like a religious experience."

Arturia AstroLab

Arturia just announced the release of AstroLab, their first-ever Stage Keyboard. *MC* recently had the opportunity to talk with Pierre Pfister, project manager for Arturia, to get his insights about the AstroLab project.

Music Connection: Tell me about yourself. What do you do for Arturia?
Pierre Pfister: I am a product manager. The role of the product manager at Arturia is to develop the idea of a product that we are going to start working on by interviewing users, making sure we identify features of a potential product that is solving people's needs or people's problems. Next, we figure out how we can address this problem and then we start to develop the concept for the product ultimately following through on the development from beginning to end, as well as come up with the marketing plan to promote it once the product has been launched. I have been working at Arturia for a while now, mostly on software products, but I have also worked on all the keylab products, our range of MIDI controllers. Right now, I am working mostly on Astrolab, which is a true milestone product for Arturia.

MC: I know this is Arturia's 25th anniversary. Do you have any thoughts about that?
PP: I am quite amazed by the progress and how far Arturia as a company has come because when I arrived 10 years ago at Arturia, we were a team of maybe 20 or 25 people. Back then, nobody knew about Arturia like they do now. Every time I was talking with some musicians, most of them did not know who the company was. Now, every time I meet people, and I tell them I am from Arturia, everybody knows about Arturia, which feels great.

These days, when we go into the field trying to meet users, we feel like everyone is using our products. Our AnalogLab and the V Collection are definitely some of the most frequently used pieces of software in the industry. In general, everybody that is making music nowadays uses at least some of our products.

MC: What exactly is AstroLab?
PP: AstroLab is Arturia's stage keyboard. It's an innovative and quite groundbreaking stage keyboard because it doesn't rely on samples, unlike most of the stage keyboards on the market, AstroLab uses all the emulations that we've worked on for the past 20 years, making it possible to have more than 30 instruments, this includes everything from pianos, to expertly sampled analog synthesizers all in a single keyboard. With AstroLab you have an amazing amount of power and a huge range of high quality of sounds to work with.

MC: How is AstroLab different from your other keyboard controllers that Arturia has released in the past?
PP: AstroLab is not a controller. The thing to keep in mind is that it is producing its own sounds, which is what makes it so powerful. You have all the sounds built into AstroLab, so you can go on stage without the need for a computer, which is something that is new for Arturia. That said, AstroLab also works great as a MIDI controller because it is designed to be fully integrated with AnalogLab whenever you are working on your computer. AstroLab is designed to be used in the studio as much as using it on stage.

MC: Can you tell me about the core set of sounds that is included with AstroLab?
PP: AstroLab has more than 1,300 premium grade sounds built into the keyboard. The sounds range from bread and butter sounds to classic emulations of vintage synthesizers. AstroLab delivers all the classic keyboard sounds that you will need when you are playing live on stage. Pianos, e-pianos, organs and more are all there as well as more classic synth patches and a full range of iconic Pads. We also have a lot of tribute sounds built into AstroLab from famous artists and keyboard players. This is great for all those musicians out there that are going to play in tribute bands or even people that have listened to all the classic keyboard sounds and they want to access them for their own music.

MC: I understand that AstroLab has full integration with AnalogLab and that AstroLab comes with 22 gigabytes of user onboard storage, to load your own sounds.
PP: Correct, you have 22 gigabytes of user storage available in AstroLab. Most of the sounds we have are presets which in terms of memory are very small, just a couple of megabytes for each of the presets. This means you can have thousands of presets on the unit with room to spare. Where you are going to have to be careful is when you start to use sample-based sounds which will take up a lot more memory. But for now, most of the synthesizers and pianos that we have are physical or circuit modeling. Also, we will be adding increasingly sample-based products soon after Astrolab is released. We have the augmented strings and augmented pianos, augmented woodwinds libraries planned to be integrated into Astrolab in future firmware updates.

It is super easy to customize your own sounds on AstroLab and create layers and splits and things like that. On Astrolab, it is easy to quick edits and adjust typical when you are rehearsing or jamming with your friends.

MC: Can you tell me a little bit about AstroLabs' DAW integration? For example, I use Pro Tools. Are you able to set it up as a MIDI controller?
PP: Yes AstroLab is going to work for most applications as a MIDI keyboard. You can send MIDI control changes with the eight knobs on the front of the keyboard and you can assign those CCs to some of the typical DAW parameters if you want. AstroLab is designed to be integrated seamlessly with AnalogLab our flagship sample based software instrument.

MC: Let us go back and talk about the user interface of AstroLab. I see that all the controls are streamlined for live performances, you can load like songs and set lists and things like that. Can you elaborate on that?
PP: Setting performance playlists in AstroLab is super easy. Your playlists are going to be a list of songs and for each song, you can have up to ten presets that are directly accessible on the front of the keyboard. The preset buttons just above the keyboard that you can click to load any of the ten presets of each song. You can have as many songs as you want and for each song, you have 10 presets. So, it is quick to go from one song to another and in each song to use up to 10 presets very quickly, to switch between the 10 presets very quickly.

MC: At launch, you are going to have a 61 version, key version of Astrolab. Are there 49 and 88 versions of Astrolab planned also?
PP: We are working on the other versions. I do not have info I can really share about when they would come out.

You can find out more about AstroLab, AnalogLab and other Arturia products at arturia.com.

RME Fireface UFX III

The RME Fireface UFX III is a premium grade USB 3.0 audio interface from RME that offers an extensive range of analogue and digital I.O. Alongside its 12 channels of high-quality analogue I.O., the UFX III offers versatile expansion options via ADAT, MADI and AES digital connectivity, as well as RME's powerful proprietary features such as SteadyClock FS, Advanced DURec, Autoset and MIDI over MADI, as well as extensive software control via TotalMixFX, TotalMix Remote and DigiCheck NG.

The RME Fireface UFX III front panel has four XLR and TRS combination inputs for recording microphones and line-level devices, as well as accepts inputs from guitars and other instruments when set to Hi-Z mode, with individually switchable phantom power and up to 75 dB of gain. Two headphone outputs allow for user assignable monitoring of any combination of input, output, and software playback channels, whilst the first of two MIDI I.O. connections offer control for keyboards, electronic instruments, and other MIDI-controlled devices. A front-panel USB port allows users to record up to 80 input channels straight to external hard drives or USB thumb drives via the Fireface UFX III's Advanced Durec feature. You can also connect RME's optional ARC USB controller for enhanced control of your mixes to this port.

All the features of the Fireface UFX III are available directly from the front panel, with a full color TFT display showing signal levels for all inputs and outputs. A large rotary encoder provides control of the main volume, while the four buttons and two additional encoders help in navigating the menu system, as well as giving you control over headphone volume. The rear panel of the Fireface UFX III offers a flexible selection of analogue and digital I.O. for interfacing with a wide range of other Pro Audio devices, such as mixing consoles, AD/DA converters, microphone preamps and other studio hardware.

On the back of the UFXIII Eight balanced line-level inputs and eight balanced line-level outputs are provided on TRS connections along with a pair of main XLR outputs for connection to your studio monitors. All the UFX 3's outputs are also DC coupled, allowing you to send CV or gate signals to modular synthesizers and other hardware that accepts control voltages. For additional connectivity, two pairs of AD/DA IO ports offer an additional 16 inputs and 16 outputs, both of which can be used for SPDIF optical I.O. (ADAT) AES-EBU is provided on XLR connections for integration with AES 3 devices, including studio monitors that are equipped with AES inputs.

The full potential of the Fireface UFX III is unlocked with TotalMix FX, RME's powerful and highly flexible software controller. Powered by an onboard FPGA (field programmable gate array). TotalMixFX gives you full control over all the UFX III's features, with Reverb, EQ and dynamics effects on every input and output.

At NAMM 2024, RME announced a major firmware update for select Fireface audio interfaces including the Fireface UFX III offering full immersive audio capabilities. There is no charge for the firmware update. Whether your workflow includes Dolby Atmos, Apple Spatial Sound, or iterations of 5.1, or whatever work you are doing, you now have the ability now to measure and do speaker calibrations inside the RME UFX III hardware, You can now also control output delay, and easily dial in very precise tuning of distance from your farthest and nearest speakers. The new firmware update also allows you to have configurable delays on each channel as well, so you can time align all your speakers. The firmware update also includes a low frequency bass management solution.

Using the new 9-band parametric RoomEQ, you can take room measurements with Room EQ Wizard and integrate those settings into your mixes. RoomEQ is only available on the output channel because this is intended for monitoring purposes. Room EQ is also available on all channels, but you can use only twenty channels simultaneously. If you need to render your mixes in Atmos you can. The workflow is set up so that you can have your DAW which you can then use with your downloaded plug-ins with Dolby's Audio Bridge and object panner.

The new firmware update also adds a binaural headphone mixing capability to TotalMix FX, enabling cross feeds on any channels. Binaural audio is two-channel audio intended to play directly into the ears of the listener that allows you to experience sounds as externalized as they do in the natural world. Using Binaural Audio as your mix output, you can create an Atmos mix that translates accurately to speakers while monitoring on headphones. When mixing in Atmos on headphones, all the settings within your DAW session can now be the same as if you were working on speakers. There is a premium quality headphone amplifier built into the UFX III or you can use the company's flagship headphone preamp line, the ADI-2 DAC, or ADI-2 Pro.

So, what does all this mean for project and professional studio owners that do not have the physical room or budget to invest in a full immersive audio speaker setup? For home projects and professional studios Mixing immersive audio on headphones has come of age. There are now quite a few high-quality and affordable open and close backed headphones on the market that will allow you to effectively mix immersive audio without the need for a full immersive audio speaker setup. Not only that, most major DAW software platforms now allow you to set up and mix your sessions for immersive audio fright form your DAW's interface.

Getting back to the RME Fireface UFX III, after spending several weeks with it, I am really impressed with the quality and flexibility of the Audio interface. The RME Fireface UFX III offers a vast range of connectivity and expansion options that makes it perfect for about any workflow scenario you can think of. In short, The RME UFX III is a super-premium audio interface. It is not cheap, but I believe in the long run, you are getting your money's worth. RME as a company is committed to superior customer service and has a policy of keeping their drivers up to date even for older RME interfaces. Bottom line, the RME Fireface UFX III may well be the last audio interface you will ever need.

The RME Fireface III is available now for MAP $3,199. *Find out more at rme-usa.com/fireface-ufx-3.html.*

Darkness Everywhere

To Conquer Eternal Damnation

Creator-Destructor Records

Producer: Zack Ohren

8

To those who shun Darkness Everywhere's vocal style, one could argue it's a breath of fresh air to hear such a different approach. While there's no shortage of thrash riffs preceding melodic outros, what keeps this review from a 10/10 is the feeling that some tracks end too soon—as if still in incubation. That and having the legendarily skin-shredding Ben Murray at the songwriting helm leaves one wanting more from the percussion than what's delivered. Standouts include "Starving Eyes" and "The Tragedy of Infinite Loss." **– *Andy Mesecher***

Brian K. & The Parkway

Killing the Bear

Brian K./Velvet Elk Records

Producers: Brian K. Pagels, Stephen Russ

8

Brian K. and the Parkway are making waves with their new album, *Killing the Bear*. Superb production values trickle all the way down the line to the writing and recording of each and every tune. The music is roots-rock mixed with Americana mixed with soft rock, and they all hit home with its bluesy pop undertones. "Straight Through" took the prize as the duet featuring Cat Popper outdid the rest, but a "Peaceful" end to the madness was excellent icing on the cake. **– *Pierce Brochetti***

Dua Lipa

Radical Optimism

Warner Records

Producers: Kevin Parker, Danny L Harle

7

So long disco electro-pop, hello breezy dance anthems. Not to be pigeonholed to one kind of sound, Dua Lipa's third album *Radical Optimism* is a striking follow-up to her critically acclaimed sophomore album *Future Nostalgia*. *Radical Optimism* highlights Lipa's sonic maturity and confidence. Lipa's vocals are the strongest they've ever been. This is especially apparent in the irresistible "How looooong" high note in "Falling Forever" and the heart wrenching yet hopeful ballad "Happy For You." **– *Jacqueline Naranjo***

Various Artists

Everyone's Getting Involved: A Tribute to Talking Heads' Stop Making Sense

A24 Music

Producers: Various

9

What do Miley, The National and Él Mató a un Policía Motorizado have in common? They wanted to get involved and honor the Talking Heads' catalog that has proven to be timeless. Makes sense. Some guests are more obvious than others: Lorde, Paramore, Chicano Batman, but rap-rocker Teezo Touchdown, Brockhampton's Kevin Abstract and Norah Jones all pull it off! Credit is due for most inventive: DJ Tunez's Afrobeats "Life During Wartime" and Toro y Moi's adorable "Genius of Love," a track that's perpetually rebirthed. **– *Joseph Maltese***

Crowded House

Gravity Stairs

BMG

Producers: Crowded House, Steven Schram

7

Fans of '80s Brit-pop-rockers Crowded House don't have to dream it's over. Sophisticated, atmospheric, dreamlike, and melancholy all capture the album's essence. Opener "Magic Piano" serves as an overture (even lending the imagery of falling up the "gravity stairs"). While some tracks blur into banality, standouts like "All I Can Ever Own" and "Oh Hi" are upbeat, socially and morally conscious. "Some Greater Plan (for Claire)" is a poignant waltz, encapsulating love, loss, and moving on—a motif for the record. **– *Joseph Maltese***

Psychic Graveyard

Wilting

Artoffact Records

Producers: Eric Paul, Nathan Joyner, Paul Viera

7

If you like strange, weird and bizarre, then this is your lucky day! Psychic Graveyard's "Wilting" will take you to the strangest places; no questions asked. Ten short stories, encapsulated in demented and crazy keyboard riffs, take you far and wide to places you never heard of. Special effects galore, complete with overdriven vocals and keys to emulate the confusion we all crave. Short and to-the-point, the songs have their hero pin-pointed and there is no escape. Fire up a fattie and let's get this party started. **– *Pierce Brochetti***

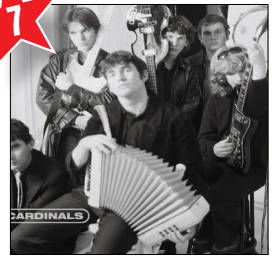
Cardinals

Cardinals

So Young Records

Producers: Euan Manning

7



An eclectic group of tunes, the fourth album, *Cardinals,* by the group of the same name, has exceptional production values all across the board. The musical spectrum is wide (grunge, pop, post-punk) for such simple, yet interesting recordings that delve into the emotional side of the human psyche; dealing with heartache, distress and sadness. The album entangles your soul with emotional barriers and barricades that only the listener can unravel. Melodic at times, eerie at others, your emotional rollercoaster begins here. **– *Pierce Brochetti***

Ghostface Killah

Set the Tone (Guns & Roses)

Mass Appeal

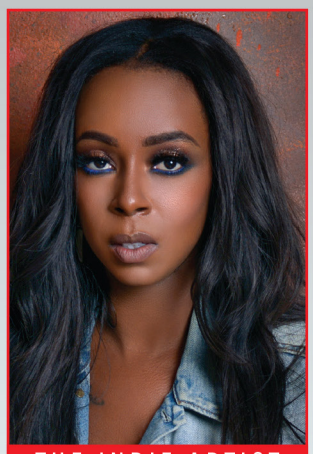
Producer: Various

9

Set the Tone is Wu-Tang's very own Ghostface Killah's 12th album, released on fellow emcee/friend from New York, Nas' record label. Shy of one hour's worth of solid, flavorful music, GFK is in true Ironman form. "6 Minutes" features an intro from Jim Jones (Dipset), who "sets the tone" for the album, reflecting on drug dealing days listening to Raekwon's *Only Built 4 Cuban Linx*, which features Ghostface Killah. Songs like "Pair of Hammers," "Scar Tissue," and "Shots" carry this top-tier installment in GFK's catalog. **– *Adam Seyum***

To be considered for review in the Album Reviews section, you must have a record deal with a major label or an independent label with an established distributor. If you do not, please see our New Music Critiques section.

Who reads Music Connection?



THE INDIE ARTIST

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– Jacqriot

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Producer, CEO of Rock and Roll Fantasy Camp

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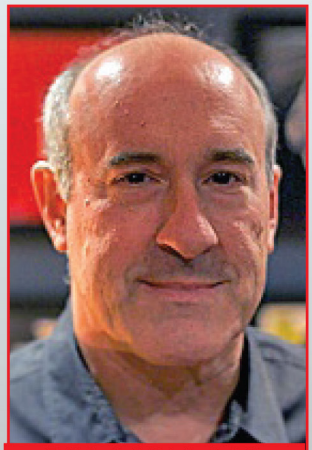
– Kathleen Wirt,
Owner, 4th Street Recording

THE EDUCATOR

"Music Connection magazine is my barometer for staying on top of industry trends. My students receive invaluable feedback through the New Music Critiques and Reviews. Also, the national Directories are a great resource. The latest issue of Music Connection magazine has a permanent home in my teaching studio!"
– Chris Sampson,
Vice Dean for Contemporary Music, USC Thornton School of Music



THE AUDIO PRO

"Music Connection is the most enjoyable magazine I read. It has the best advice, news, inside scoops, etc. As a designer and manufacturer, they keep me up to date as to where things are heading. The people there are awesome, and you can always find the 'magazine of choice' by looking in a studio's bathroom. There is ALWAYS a Music Connection magazine in there!"
– Paul Wolff, *Designer, Inventor, Owner, FIX Audio Designs*

MUSIC CONNECTION

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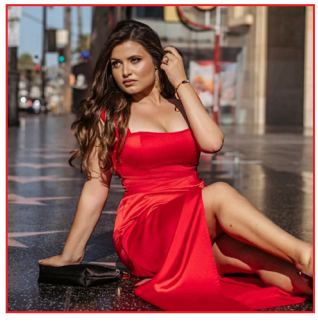
Ēisa

Contact: danithompson@dntagency.com
Web: spotify.com
Seeking: Film/TV, Sync
Style: Pop

Los Angeles pop singer-songwriter Ēisa certainly subscribes to the notion that one must write about what they know. "Ramen on Melrose" is a song about exactly that—young love, enjoyed with a mouthful of noodle soup. The music is enjoyable sweet—R&B-infused pop that tugs at the heartstrings but is oozing with optimism. Ēisa has a spring in her step as she sings about love in it's various stages. The songs appear to be lovingly constructed and cleverly produced; there's most going on behind the sultry vocals than might initially be obvious. One to watch, for sure.

Production	8
Lyrics	7
Music	7
Vocals	7
Musicianship	8

SCORE: 7.4



Mary Ann

Contact: mary.ann.musician@gmail.com
Web: maryann.pt
Seeking: Review
Style: Alternative, Pop-Rock

The first thing that leaps out when clicking play on Mary Ann's song "Pressure" is the density and overwhelming rich quality of her voice. It seems effortless but probably isn't; her vocals cut through that alt-rock anthem beautifully. There are elements of Evanescence about her music, with perhaps a little more depth. Slightly goth in that they're gloriously overblown and melodramatic (in the best possible ways), it all feels very epic and theatrical by design. "Wake Up Call" is another song that creeps into your subconscious, sets up camp, and won't leave. It's a slow-burner but, once it fully reveals itself, is super-rewarding.

Production	7
Lyrics	7
Music	8
Vocals	8
Musicianship	7

SCORE: 7.4

Ezra Grey

Contact: beatrice@empktpr.com
Web: soundcloud.com/ezragrey
Seeking: Booking, Film/TV
Style: Alt-Rock

Singer and songwriter Ezra Grey described his music to us as alt-rock, but we'd argue that there are strong elements of Americana in there. Regardless, the songs seems like authentic and honest journal entries, as Grey pours his heart all over his lyrics and his guitar. The results are generally enjoyable. "Into the Sun" is a great example of a song that starts off with a delicate strum and gentle verses, before a restrained chorus teases huge potential. He's far from the finished article, and there are times when Grey leaves us a little, but the potential is clear too. It's tough to shake the feeling that there's a really great song inside of Grey somewhere. He just needs to let it out.

Production	7
Lyrics	8
Music	7
Vocals	7
Musicianship	7

SCORE: 7.2

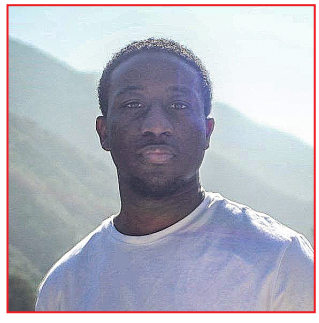
Vendela

Contact: francisco.faria@gmail.com
Web: youtube.com/@ugh.vendela
Seeking: Exposure, Guidance, Feedback
Style: Alt-Pop

Oh yes, this is superb. It's immediately clear that Vendela has got something special going on, right from the opening, insistent beats of "Hell Yeah." There's a chill yet passionate, Billie Eilish-esque quality about her voice—she croons, she wails, she coos, and is always utterly compelling. Like an alt-pop vampire, she leaves the listener exhausted, emotions tattered and torn. On "Komodo," she says that she'll "eat your eyes out." We don't doubt it. There are pictures on her Instagram of her holding a heart in her hand, which also tracks. The video for "Attaboy" will haunt your dreams, like a wonderful mash-up of Tool and Poppy. Check Vendela out, today!

Production	9
Lyrics	8
Music	8
Vocals	9
Musicianship	8

SCORE: 8.4



Maurice James

Contact: mauricehatch724@gmail.com
Web: spotify.com
Seeking: Film/TV
Style: Soul, R&B

A classic R&B sound is the order of the day from Maurice James, who has a smooth, expressive voice. But that doesn't mean that there's anything dated or tired about his soul sound. Rather, James manages to blend the traditional with the contemporary. Piano-led tunes such as "Ocean View" gave way to chill beats—the music is deftly produced, never allowing big ideas to get in the way of the song. On "Angels Exist," the strings are delicate and frankly gorgeous, amplifying the little accents that make his voice so lovely. James makes it so easy to sink into his world.

Production	8
Lyrics	7
Music	7
Vocals	8
Musicianship	7

SCORE: 7.4

No Loves

Contact: nolovestheband@gmail.com
Web: noloves.com
Seeking: Review
Style: Punk, Rock 'n' Roll

Gnarly, filthy, uncompromising—all are words that fire into your forehead like darts when listening to Floridian punks No Love. This is wonderfully unwashed rock 'n' roll for people who like to listen to Motorhead in the morning, before their first cup of Joe. The guitars cut through songs such as "Kids Want Action" like buzzsaws while (and they might deny this) there's a NOFXy pop-punk melody about "Unrequited." Ultimately, bands like No Loves are precious—we need the total lack of fucks that they give about commercial success. They're almost certainly a blast when you catch them live. No Loves? Not so, guys.

Production	7
Lyrics	8
Music	9
Vocals	9
Musicianship	8

SCORE: 8.2

Music Connection's executive committee rates recorded music on a scale of 1 to 10. Number 1 represents the lowest possible score, 10 represents the highest possible score.
A final score of 7 denotes a solid, competent artist. For more information, see Submission Guidelines on the next page.

Bedemah

Contact: damian@zincmediapro.com
Web: music.apple.com/us/artist/bedemah/1725542076
Seeking: Review
Style: Soulful Electro Chill

The first name that occurred to us when listening to the chill sounds of Bademah was Sade, the '80s English pop-soul group. It's more a vibe than an obvious sonic connection—there's certainly nothing '80s-sounding about a song like "Break Free." But it's so hypnotic, entrancing and relaxing, even when she's singing a line like "break through these chains and be free," that it sounds as comforting and familiar as it does exciting and new. Similarly, there's a Soul II Soul feel to "Bell Full." Bademah has a understated voice that lends itself perfectly to these songs. It's a great combo.

Production 8
Lyrics 7
Music 7
Vocals 7
Musicianship 8

SCORE: 7.4

Trixie

Contact: trixxxiemusic@gmail.com
Web: symphonicms.com
Seeking: Exposure
Style: Alternative Pop

From Sau Paul, Brazil, Trixie is championing the Riot Grrrl movement in her EP *Manic Trixie Dream Girl*, which does run the gamut of quality from track to track, though her spirit and sensibility as a frontwoman is undeniable. "Perish" is a slow, sleazy cabaret, channeling Amanda Palmer. "I Need You" is a bit too bratty, and would be the track we'd suggest remastering. Most solid is "The Devil Himself," it does not swing for the fences, but it is a complete '90s alt shredder-ballad, with Trixie's prettiest singing voice convincing us she's the Devil him(or her) self. Keep going! Can't wait to hear a more polished product in the next LP, or at a live show.

Production 7
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.4

Gary Dranow and The Manic Emotions

Contact: gary@manicemotions.com
Web: garydranowandthemanicemotions.com
Seeking: Label, Booking, Film/TV Sync
Style: Blues, Rock, Metal, Americana, Folk

We hear a fairly subdued sound from the Park City, UT blues-rock group Gary Dranow and the Manic Emotions on "Bodywise" from new release *Never Give Up*. We woke right up with "Ripping," which ramps up the hard rockin' energy. It sounds like a classic ZZ Top tune with the shreddage and riff-age. "I'm ripping 200 mph all the time, I ain't quitting." The title track has a troubadour tinge, returning to the group's softer side, and uplifts the listener with inspirational lines and shimmering acoustic guitars. Joining Dranow's newest line-up is Chris Zoupa on guitar, bass and vocals, Jason Jones on drums and producing, and Caspar Aesthetic on lead vocals.

Production 8
Lyrics 7
Music 7
Vocals 8
Musicianship 8

SCORE: 7.6

Kicked Out of the Sky

Contact: kickedoutofthesky@gmail.com
Web: kickedoutofthesky.com
Seeking: Label, Booking, Film/TV
Style: Alternative

They might be straight out of Burbank, CA, but there's a very British quality about the music of Kicked Out of the Sky. Matt Bachman is the main man, and in the past he's worked with the likes of Buckcherry and My Chemical Romance. But a song like "Reason to Believe," with its almost monotone, effected and chanty chorus, has vibes of Gang of Four, and even the Fall. On "How I Feel," his fantastically caustic, nihilistic voice really stands out, highlighting the post-punk/no-wave elements to this project. The songs are great, the attitude is all punk, and we want to hear more.

Production 8
Lyrics 8
Music 7
Vocals 7
Musicianship 7

SCORE: 7.4

Kelsey Hickman

Contact: lcollins@milestonepublicity.com
Web: soundcloud.com
Seeking: Film/TV, Booking
Style: Country, Rock

The trend in country rock affectionately referred to as "truck commercial music" (heavy distorted guitar riff, a rolling bass and drumbeat that builds and builds–lots of big sounds) gets a new face and refreshing new voice on "American Boy," the lead-off from Kelsey Hickman's forthcoming EP *Lights Out*. Hickman's voice is stunning—rich, rockin,' sweet at times and edgy when the material calls for it. "LUVUH8U" is fine, but leaves us wanting more—we have heard the "love and hate at the same time" song before. "Love Is For Suckers" is the most mainstream single—Miley Cyrus wishes she wrote this one!

Production 8
Lyrics 7
Music 8
Vocals 8
Musicianship 7

SCORE: 7.6

No Gimix

Contact: sedatedproduction@gmail.com
Web: youtube.com/@no_gimix
Seeking: Film/TV
Style: Rap

"Yeah I'm a nut. So the fuck what?" No Gimix is out the gate at 100 mph on "Surrounded By Darkness" with a fast flow, made more interesting with the pitched-down monster-effect vocals that embellish his verses (the vocal effect admittedly is a bit of a gimmick). "Fuck What They Say" sounds similar: dark and stormy trap beats. As we mention often in our critiques, the subject matter of "I'm tough and you are not" is common and uninspiring. We do like that No Gimix not only imbues the narcissism that comes with the territory, but also offers humility while reflecting on the sacrifices and motivations he has for succeeding. A third selection is "Missin Some Screws," which is another generic trap-heavy track, but No Gimix's confidence as an emcee is what will keep him going.

Production 7
Lyrics 7
Music 7
Vocals 8
Musicianship 7

SCORE: 7.2

SUBMISSION GUIDELINES: There is absolutely no charge for a New Music Critique. We critique recordings that have yet to connect with a label or distributor. To be considered please go to musicconnection.com/get-reviewed. All submissions are randomly selected and reviewed by committee.

SADIE BASS

Live Nation Offices *Nashville, TN*

Contact: lane@thegreenroompr.com
Web: sadiebassmusic.com
Players: Sadie Bass, vocals; Jackson Dreyer, guitar

Material: Hailing from Bath, MI, Sadie Bass is a rising country performer as comfortable putting on makeup as she is hunting and fishing. In fact, she's already starred in more than one outdoorsy show displaying her skills. More famously, she's recognized as a contestant on season 22 of *The Voice*, where she picked Gwen Stefani as her mentor. Despite television exposure and festival appearances this year including Tortuga, Watershed and Faster Horses, she has a long way to go before she becomes a household name.
Musicianship: Bass was invited by Live Nation to perform at their offices in Downtown Nashville before a host of industry power players. Time for just four songs and a lone guitarist instead of a full band blocked her ability to put on a complete show. Nonetheless, the singer's vocals shone through, as did her tight and personal songwriting, inspired by her passion for Miranda Lambert. Songs included "Sippin' Pretty," "Down," "Little By Little" and "Dirt On Him," a tune she claims multiple crazy exes gave her the juice to compose.

Performance: Though brief, the gig was enough to put her charisma on display. Bass is clearly comfortable in front of an audience and ready to take the next step in her career. It all started when she was 19, ditching college and a softball scholarship to pursue her dream. Taking about the fear she had of quitting a waitressing job and putting all her eggs in this basket helped humanize her. It would have been nice, however, if she had gotten off her stool and moved around a bit to prove she can work a stage.

Summary: Already having opened for acts such as HARDY and Brantley Gilbert, this small town girl stands a reasonable shot at making the big time. Beyond camera-ready looks and an angelic voice, she owns a likeability factor that can't be bought. Additionally, her lyrics are tight and radio-ready. Perhaps the zeitgeist's current emphasis on the country genre will work to her advantage. **– *Andy Kaufmann***

LANEY JONES AND THE SPIRITS

Gold-Diggers *East Hollywood, CA*

Contact: ashley@ashleywhitepr.com
Web: laney-jones.com
Players: Laney Jones, lead vocals, guitar; Carson Lystad, guitar; Glen Hruska, bass guitar; Brian Dowd, drums

Material: Sharing music from 2022's *Stories Up High*, along with singles from 2023 and 2024, ahead of their anticipated new record, Laney Jones and the Spirits played an energetic set to a full house on their recent Los Angeles stop. With a combination of a gravelly, upbeat Americana sound and heart-wrenching balladic moments, Jones and the band captivated the room with a set of solid originals, engaging listeners with intermittent head-bopping and sing-along moments.

Musicianship: "Secret Weapon" opened the show with entrancing vocal scoops and a moody guitar intro, adding lovely vocal harmonies between Laney Jones and bassist Glen Hruska. The crowd joined in on backing vocal scat sections before "Waiting On You," which showcased the solid balance and confident musicianship between the players. The song also shared a melodic whistling solo from Jones. "Stay At Home" brought a gentler, magnetic vocal intro and lighter guitar lines, adding drums before a transition to full rock sound and lingering reverb guitar outro.

Performance: Between Jones' consistent, easy stage presence, and a unified, complimentary group of musicians, the band delivered a fun and naturally engaging show, particularly in combination with Jones' endearing—and somewhat random—comedic stage anecdotes. From metaphors about unreleased songs being like a "lonely can of beans in the pantry," to her all-around quirky sense of humor, all in the room were drawn to listen as she shared funny quips between songs. Sitting on the stage floor playing her guitar, referring to all being present as "human meat bags," Jones unveiled a melancholy vocal story (somewhat reminiscent of the sounds of The Cranberries).

Summary: "We Belong Together" brought an interesting army-march ritard section ahead of wailing guitars and vocal belts from Jones, and then a lighter vocal breakdown with sparing tom licks and guitar patterns. Grungier heavy rock smash "Rolling Stone" closed the show with great audience participation and a frenzied instrumental outro. A great use of time signature tension, beautifully unique vocal stylings, and a juxtaposition of vocal storylines with the drive vs. drag of the drum and rhythm push, brought a flavorful combination with this fun Nashville band. **– *Andrea Beenham***

NICK STEFANACCI

The Williams Center *Rutherford, NJ*

Contact: beatrice@empktmedia.com
Web: nickstefanaccimusic.com
Players: Nick Stefanacci, alto sax; Wayne Dunton, drums; Gene Torres, bass; Roy Suter, keys; Dave Crum, guitar; Mike Iapicca; baritone sax; Frank Elmo; tenor sax; Reggie Pittman, trumpet; Cat London, background vocals; Rich Aveo; lead vocals.

Material: In his recent sax-centric performance, Nick Stefanacci brought together a rich ensemble of musicians and vocalists to tackle a mash up of well-known classics along with several of his originals. Some gems included Bill Withers' "Aint No Sunshine," and the Gershwins' "Summertime." Stefanacci's style has been described as jazz fusion, but he can deliver the classics putting his own spin on them while keeping the melody completely intact In his self-penned work, "Fantasy," the music reflects what a fantasy state might sound like; dreamy and seductive, with lyrics to match: I want to be your fantasy forever and ever/I'll be the man you dreamed of/Will you be my fantasy. "The Masquerade," the title cut from his forthcoming album, is an all-instrumental piece highlighting Stefanacci's musical chops surrounded by arrangements featuring various instruments and motifs.

Musicianship: Stefanacci is without a doubt an experienced player with a plethora of performances under his belt in the U.S. and around the world. His technique is smooth and his command of his instrument apparent. His backing band are all seasoned players with long resumes of their own. When it came to any songs requiring vocals Stefanacci enlisted Rich Aveo, a solid singer, whose vocals were a highpoint in the show.

Performance: Though there was no shortage of entertainment, the show could have benefitted from a more focused direction (setlist not withstanding) centered around a theme which would tie everything together. Performing a duet with long time mentor Frank Elmo on tenor sax might have given the set an emotional lift and a moment of poignancy along with other choices that would highlight either his connection to fellow band members or offer some autobiographical relevancy not necessarily achieved through chatting with the audience.

Summary: Nick Stefanacci has much to work with. He is fluent on his instrument and chooses strong players to back him up. Restructuring parts of the show would go a long way to making it even tighter by being mindful of the emotional graph the show follows. His new release is out now. **– *Ellen Woloshin***

The Lodge Room *Los Angeles, CA*

Contact: alli@thesyn.com
Web: youngrisingsons.net
Players: Andy Todgren, vocals, guitar; Max Iontorno, guitar; Julian Dimagiba, bass; Steve Patrick, drums

Material: Young Rising Sons is a rock 'n' roll-infused boy band, singing and playing hard-rockin' pop tunes to the likes of the Backstreet Boys and 98°. Pop on steroids, these guys have catchy hooks, great musicianship and extremely good background vocal harmonies that keep you intrigued as to what's to come. The tunes are very likable and they draw you in and make you want to dance and sing along with the band.

Musicianship: The musicianship was very good. The harmonies that Dimagiba, Iontorno and Patrick sing while they are playing is extremely good. It filled the Lodge Room with excellent reverberations that fit each tune perfectly and kept each tune in its own little universe. Todgren has an excellent voice that didn't quit throughout the show. He has great stage presence (as they all do) and had the audience dancing and grooving all night long.

Performance: The performance was very good. Young Rising Sons were all in sync (see what was done there?) and they came ready to play. They danced, grooved and played with the audience in appreciation for their applause and cheers; Even their ballads were strong and bold as they held the audience nice and tight. The lighting show and smoke effects helped immensely in setting the right mood for each song and the audience acknowledgement was received with gratefulness.

Summary: *(Un)Happy Hour*, the new album by Young Rising Sons, has dropped and is ready for you to pick up. If you like British and American pop, you're in luck because Young Rising Sons are both. Their tour continues (as of this writing) into the Pacific Northwest and zig-zagging throughout the country, making their way to the East coast, where it ends on July 12 in East New York. If boy bands, and their take on the pop genre, are your thing, you're going to love Young Rising Sons with their rock 'n' roll interpretation of the boy band sound.
– *Pierce Brochetti*

MAGENTA MOON

Molly Malones *Los Angeles, CA*

Contact: taylor@trendpr.com
Web: magentamoonparty.com
Players: Elaina Whitesell, vocals, bass; Joey Petrarca, vocals, guitar; Pat Mannella, drums; Broadway B, keyboard; Christopher Xue, violin

Material: Magenta Moon is rock music that is infused with psychedelic pop; and hints of R&B and jazz sprinkled all over the top. Think, Annie Lenox of the Eurythmics meet Pink Floyd. The music is eerily pleasing with great hooks and vey melodic verses and choruses.

Musicianship: The musicianship was very good. Whitesell does a very good job singing, holding down the bottom end and looking great for the audience. It helped Manella keep time as the solid rhythm section kept things rolling along smoothly. Petrarca held back his lead skills until near mid show when he unleashed a solid, perfectly placed solo on "Move Me," which he did.

Performance: The performance was very good. Visually appealing was Whitesell, with a Marie Antoinette style headdress, that was very beautiful and caught the eye with every move she made. All the musicians were very good. Broadway B. brought the ambiance with the keys and a very likable persona. Xue added a different dimension with the addition of his beautiful violin, most notably on "Fade Into You," which had the audience wondering where it was going.

Summary: Magenta Moon is a great music group bringing you quality music that's pleasing to the ear. Their dynamics is outstanding and together with well written and performed songs, they take you on a musical journey that leaves you refreshed and invigorated. Every song was just as good, or better, than the previous one and that made for a very enjoyable evening of music. Songs like "Family Mood" and "Perceive Yourself" will have you dancing in the aisles and loving life.

– Pierce Brochetti

ANNABEL LEE

Silverlake Lounge *Los Angeles, CA*

Contact: leigh@bighassle.com
Web: annabelleemusic.com
Players: Annabel Lee, vocals, keys, guitar; Dylan Hayden, drums; Zac Pannell, guitar; Sherome Petty, bass

Material: Los Angeles alt-rocker Annabel Lee is a force of nature, something that's evident from the very moment she sets foot on the Silverlake Lounge stage. On a killer all-female bill with the diverse and immense talents of Beck Pete and Half Wolf, Lee was inarguably the most rock 'n' roll artist on that warm Los Angeles evening. Performing songs from her *Mother's Hammer* album, released in March '23, Lee switches between punk rock fury and delicate singer-songwriter introspective beauty in a blink. It's the dynamism of the songs, the unpredictability, that make's Lee's set such an undiluted thrill. The twists and turns keep coming, and one gets the sense that anything could happen. She might spit on the front row, or she might pass out. There are elements of PJ Harvey in there, dabs of Tori Amos and Patti Smith (she's written a song about the latter), and it all blends together wonderfully effectively.

Musicianship: It's all about Lee's voice, which is so remarkably expressive that it proves to be a potent tool. The songs are majestically composed, each one a slice of life that cover every shade on the mood spectrum. That's true of Mother's Hammer, and it's what makes Lee so special. In the live environment, she's tasked with reliving it all, of conveying all of those feelings in a relatively short space of time to the Silverlake Lounge crowd. Like her hero, the great Patti Smith, Lee achieves those aims with aplomb. And it's in no small part down to the fact that she has a voice that could make a corpse weep.

Performance: There's not a lot of space to maneuver in at this awesome and intimate venue, but Lee very much commands every inch. Even when she's static, there's no doubt that she owns this space. Her eyes close hard when she's really feeling something, then open wide like saucers with a manic intensity that is as infectious as it is thrilling. She attacks the crowd with some words, then massages their brains with others, and that same crowd basks in every second of it.

Summary: There are a lot of artists out there under the alt-pop umbrella, and many of them are excellent. But there are levels, and Annabel Lee has the potential to be near the very top. Her lyrics are authentic, her songs memorable, and her live shows are wild. The music industry is a notoriously unpredictable and unjust beast, but Lee stands a strong chance of thriving.

– Brett Callwood

Hollywood Palladium *Los Angeles, CA*

Contact: dionte.williams@warnerrecords.com
Web: instagram.com/kanii_o
Players: Kanii, vocals; Peter Sullivan, DJ

Material: Washington D.C. artist Kanii is having a moment. Towards the end of 2023, the 18-year-old's single "I Know" was certified gold—no small feat in this current, unforgiving music industry climate. And now, he's opening for English pop 'n' soul star PinkPantheress on her current high-profile tour, including at the impressive Hollywood Palladium in L.A. It's no fluke; Kanii has developed a sound that masterfully blends contemporary electronic pop with classic R&B to create something that sounds absolutely fresh but also somehow reassuringly familiar. There are mild hyperpop elements to his vocal production, especially on record. But don't mistake that for a compromise to the music's authenticity in any way. Songs such as the aforementioned "I Know," and "Marry Me" betray the old crooner soul in this young man.

Musicianship: It was just Kanii and his DJ up there, but that's all that's necessary. Musically, the set was flawless; Kanii arrived in a flurry to a crescendo of screams, his DJ, Sullivan, on stage-right dropped the needle (at least metaphorically, depending on the gear that he's using), and the next 30 minutes or so passed by in a wave of sweet vocals and immaculate beats.

Performance: This is where Kanii really excelled. From the moment he hit the Palladium stage, Kanii never stopped moving. He moved side-to-side more times than a Newton's cradle, occasionally pausing to really connect with some of the besotted fans at the front. Those moments were vital though—Kanii has already mastered the ability to make everyone in the crowd feel like he's singing directly to them, which is half the battle. When the fans connect, when it feels personal, that's when real art is born. When Kanii throws bouquets of flowers out to a few lucky recipients, you can only applaud the canny fellow.

Summary: When you look at how popular R&B is right now, when you really take a beat to feel what's going on, then one has to conclude that Kanii has a real chance of expanding on his current success. He has the voice, the songs, the team behind him and the charisma (or "rizz," kids) to sell a lot of records and, who knows, headline venues similar to this one in the future. For now, he just needs to focus on the music—keep those songs coming. Because as of right now, the signs are super-positive.

– Brett Callwood

Rockwood Music Hall *New York, NY*

Contact: gomi@bigfeatpr.com
Web: thewanderinghearts.com
Players: Tara Wilcox, vocals; Chess Whiffin, vocals; A.J. Dean, vocals, acoustic guitar

Material: If great vocals are your thing, this trio will deliver in spades. With three vocalists, one who also plays guitar, their mix of pop/folk/rock will wow you with their spot-on harmonies and well-crafted songs. Their subject matter ranges from relationship woes to self-reflection and personal struggles. "River To Cry," a mid-tempo lament about ending a relationship while keeping one's pride intact is one of their strongest songs: Never wanted you to see me cry/there's no easy way to say good-bye.../How do I let you go when you're all I've ever known/I went down to the river to cry. "Still Waters," a soul-searching and self-relavatory ballad in 6/8, has a lilting lush feel giving it a melancholy and poignant edge: My body's made up, but my mind is a mess/So hard to focus when I feel like this/ drowning out noise I don't want to hear/ Sometimes it's better when it ends in tears/Still waters run deep.

Musicianship: The strength of this act lies in the individual vocal talents of each member and their ability to seamlessly blend when part of the ensemble. They trade off lead vocals, each bringing a different sound to the table. Dean's backing guitar lays the perfect foundation for the set and the venue.

Performance: The show was paced well and the setlist a balanced blend of tempos and styles. While sharing several anecdotes to set up various songs they gave the audience some insight to the material. While not every song might be what you'd label a "radio hit," they are all well written, thoughtful, and highly musical. One stand-out moment was their rendition of Simon & Garfunkel's "Scarborough Fair," which they combined with "Sound of Silence," in the form of a round which was not only sublime, but decidedly a savvy choice associating themselves with great songwriters in their genre.

Summary: Wandering Hearts is on a steady and well-defined path and if they stay true to what they've accomplished thus far they will have a long and satisfying career. ***– Ellen Woloshin***

MUSIC CONNECTION

Directory of Music Education

This national list from Music Connection will enable you to connect with the schools that suit your needs and budget. Whether you're looking for a university, a technical school, a music camp or online course, this updated 2024 list will make your search easier.

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2828 Drake Ave., S.W.
Huntsville, AL 35802
Mailing: P.O. Box 14248
Huntsville, AL 35815 256-883-1105
Email:info@arsnovahsv.com
Web: arsnovahsv.com
Cost: please call or see web for info

UNIVERSITY OF ALABAMA
810 Second Ave.
Tuscaloosa, AL 35487
205-348-7110
Email: ssnead@ua.edu
Web: music.ua.edu
Contact: Charles "Skip" Snead, School of Music Director
Cost: please call or see web for info

UNIVERSITY OF NORTH ALABAMA
Department of Entertainment Industry
1 Harrison Plaza
Florence, AL 35632-0001
Contact: Dr. Robert Garfrerick, Chair
256-765-4342 or 1-800-TALK-UNA, Ext. 4342
Email: ragarfrerick@una.edu
Web: una.edu/entertainment
Program: Bachelor of Arts or Bachelor of Science in Entertainment Industry

ALASKA

UNIVERSITY OF ALASKA
1708 Tanana Loop, Ste.
201 Fairbanks, AK 99775
907-474-7555, 907-474-6420
Web: uaf.edu/music
Cost: please call or see web for info

ARIZONA

ARIZONA MUSIC PROJECT
260 E. Comstock Dr., #1
Chandler, AZ 85225
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Web: azmusicproject.com

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Web: billkeis.com
Notes: Subjects covered include: Repertoire (learning songs), Improvisation, Theory, Technique, Composition, Arranging, Harmony, Chord Substitution, Sight Reading, Rhythm, Keyboards, Recording, Performance, How to Play in a Band, How to Find Work as a Musician, and more.

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Main Facility: 2300 E. Broadway Rd
Tempe, AZ 85282-1707
480-858-0764, 888-930-1991
Satellite Facility: 1205 N. Fiesta Blvd.
Gilbert, AZ 85233
480-858-9400, 888-930-1991
Web: cras.edu
Degrees/Certificates Offered:
Master Recording Program II.
Program and Facilities Description: MRP-II is a 42-week program with classes limited to 12 students. It is the only program that secures and requires an internship for graduation. Every student receives an Apple Laptop, M-Audio Audio Interface, Pro Tools M-Powered, Sennheiser microphone and headphones, Apple Logic Pro and Waves plug-ins. Students have access to our exclusive CRAS Connect, computer-based learning system. Our 40,000-sq. ft. facility includes: (8) control rooms, (5) studios, (2) Pro Tools labs, (2) digital audio labs, (2) mix labs and a 6000-sq. ft.
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Mesa, AZ 85202
480-461-7000
Web: mesacc.edu/departments/music
Program: Audio Production Technologies

Additional locations:
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Phoenix, AZ 85013
602-285-7777
Email: jamison.weddle@phoenixcollege.edu
Contact: Jamison Weddle, Coordinator of Commercial Music Studies
Web: phoenixcollege.edu

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Email: music@scottsdalecc.edu
Web: scottsdalecc.edu/divisions/fine-arts/music
Contact: Eric Rasmussen, Dept. Chair

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School of Music/Recording Studio
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1017 N. Olive Rd.,
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Program: Offers a professional recording facility offering 23+ track analog and digital recordings. Our mission is to provide services/and educational experiences to students, faculty and staff.

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479-575-4701
Email: music@uark.edu
Web: music.uark.edu

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Little Rock, AR 72204-1099
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Contact: Vicki Lind, Admin Assistant

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ACADEMY OF ART UNIVERSITY, CALIFORNIA
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San Francisco, CA 94105
800-544-2787, 415-274-2222
Web: academyart.edu
Program: Music Production & Sound Design for Visual Media

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Los Angeles, CA 90064
310-839-3575, 424-273-4225
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Cost: please call or see web for info
Notes: flexible scheduling, music programs available for children sound system rentals and expert instrument repairs.

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Cost: please call or see web for info

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Duration: 30/45/60 min. lessons.

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Warren Music Center, Room 100
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Web: boulevardmusic.com
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Program: varied one-on-one instrumental instruction.
Cost: please call or see web for info
Notes: group instruction available

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Program: The Brubeck Institute's Fellowship Program is an education program in jazz performance for up to five musicians who have just graduated from high school

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Email: mriley1@pacific.edu
Web: brubeckinstitute.org
Cost: please call or see web for info
Program: The Brubeck Institute's Fellowship Program is an education program in jazz performance for up to five musicians who have just graduated from high school

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Notes: CABAMA, features a program called "The Creative Arts Music Project," which is a "year-round" after- school music program and summer camp serving both the Los Angeles and Ventura counties and offering 50 creative music courses

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42 S. Catalina Ave.
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626-577-1751
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Program: Music (Theory), Artist Development and Audio Engineering and Music Production
Degree: Apprentice and Professional Certificate
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Cost: please call or see web for info
Notes: CCM mentors artists and engineers for the professional music industry. Its small intimate environment allows for personal and customized attention from Grammy award-winning and seasoned faculty.

CALIFORNIA INSTITUTE OF THE ARTS, SCHOOL OF MUSIC
24700 McBean Pkwy.
Valencia, CA 91355
661-253-7816, 800-545-2787
Email: musicinfo@calarts.edu
Web: music.calarts.edu
Program: Music composition, performance of all musical instruments, jazz, world music performance, music technology: Interaction, Intelligence and Design. Vocal performance, experimental sound practices, musical arts program.
Degree: B.F.A, M.F.A.
Duration: 4 years for B.F.A., 2 years for graduate M.F.A. degree, 3 year program, D.M.A. (Doctorate of Musical Arts) in Performer/Composer.
Cost: please call or see web for info
Notes: Fully accredited WASC and NASM college curriculum

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Music Department
1 Grand Ave.
San Luis Obispo, CA 93407-0326
805-756-2406
Email: music@calpoly.edu
Web: music.calpoly.edu
Program: Bachelor of Arts in Music

CALIFORNIA STATE POLYTECHNIC UNIVERSITY, POMONA
3801 W. Temple Ave.,
Bldg. 24-141
Pomona, CA 91768
909-869-3548
Email: dfkopplin@cpp.edu
Web: cpp.edu
Contact: David Kopplin, Interim Department Chair
Degree: B.A.

CALIFORNIA STATE UNIVERSITY, CHICO
MUTA
Performing Arts Center Room 106
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Email: muta@csuchico.edu
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Carson, CA 90747
310-243-3543
Contact: Scott Morris
Email: ssmorris@csudh.edu
Web: csudh.edu/music
Program: Audio Recording and Music Synthesis (ARMS)
Degree: B.A. and Certificates
Duration: 4 years
Notes: accredited undergraduate college curriculum; extension courses available

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P.O. Box 6850
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657-278-3511
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Long Beach, CA 90840-7101
562-985-4781
Email: music@csulb.edu
Web: csulb.edu/colleges/cota/music
Contact: Music Dept. Admissions
Program: Varied, with an emphasis on orchestral instruments and music studies such as history, education, new music and commercial music business.
Degree: B.A., B.M. in music, performance, composition or education, M.A. music program, teaching credentials
Duration: 4 years for B.M.; additional 2 years for M.M.
Cost: please call or see web for info
Notes: requires audition and music theory test to determine placement

CALIFORNIA STATE UNIVERSITY, LONG BEACH EXTENSION
6300 E. State University Dr., Ste. 104
Long Beach, CA 90815
800-963-2250
Web: cpace.csulb.edu/about-cpace
Program: Extension courses in music studies and any music class. Classes are for students not enrolled in the regular CSULB program.
Duration: varies
Cost: please call or see web for info
Notes: University enrollment not required; day and evening classes

CALIFORNIA STATE UNIVERSITY, LOS ANGELES
5151 State University Dr.
Los Angeles, CA 90032
323-343-3000
Web: calstatela.edu/music
Program: varied undergraduate music studies/ performance program
Degree: B.A.
Duration: 4 years
Cost: please call or see web for info
Notes: university enrollment required

CALIFORNIA STATE UNIVERSITY, MONTEREY BAY
5108 Fourth Avenue
Marina, CA 93933
Web: csumb.edu

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE
18111 Nordhoff St.
Northridge, CA 91330
818-677-3181
Contact: Dr. John Roscigno, Dept. Chair
Email: john.roscigno@csun.edu
Web: csun.edu/mike-curb-arts-media-communication/music csun.edu
Program: A diverse music program. Majors include music business, jazz performance, classical performance, music therapy, education
Degree: B.A./B.M., M.A./M.M.
Duration: 4 years for B.A./B.M., 2 additional years for M.A./M.M.
Cost: please call or see web for info
Notes: University enrollment required; Contact music department for audition dates.

CAZADERO PERFORMING ARTS CAMP
P.O. Box 7908
Berkeley, CA 94707
510-527-7500
Email: info@cazfamilycamp.org
Web: cazfamilycamp.org/
Program: Since 1957, our camp has been providing the best in musical education and performances.
Cost: please call or see web for info

CHAPMAN UNIVERSITY CONSERVATORY OF MUSIC
One University Dr.
Orange, CA 92866
714-997-6815
Email: music@chapman.edu
Web: chapman.edu/copa
Program: Conservatory level musical training within the context of a 4-year liberal arts university.
Degree: B.A. music, B.M. performance, B.M. music education, B.M. conducting, B.M. composition
Duration: 4-year undergraduate degree programs
Cost: please call admissions and records

COAST MUSIC
2417 N. Sepulveda Blvd,
Manhattan Beach, CA 90266
310-372-4753
Email: coastmusicstaff@gmail.com
Web: coastmusicrocks.com
Basic Rate: please call for info
Clients: all levels

COGSWELL COLLEGE (University of Silicon Valley)
191 Baypointe Parkway
San Jose, CA 95134
800-264-7955
Email: admissions@cogswell.com
Web: cogswell.edu
Program: Audio & Music Production

CORNERSTONE MUSIC CONSERVATORY
12121 W. Pico Blvd., Ste. 205
Los Angeles, CA 90064
310-820-1620
Email: cornerstonemusician@gmail.com
Web: cornerstonemusicconservatory.org
Contact: Ann Pittel
Program: Private and group music instruction for ages 7 months to adult.
Duration: 15 weeks to year-round
Cost: Varies-call for brochures and rates
Notes: specializing in expert music instruction, composition, theory, teen/ college-prep students, special toddler programs, Harmony Road Piano course for children (beginners grouped by age).

DREAM MUSIC STUDIOS
Simi Valley, CA
805-558-1760
Email: dmsmusicrecruiter@gmail.com
Web: dreammusicstudios.com
Basic Rate: TBD depending on length of time and location
Services: Performance opportunities every four to six months! Student centered learning and quality programs. Lessons in piano, voice, guitar, bass, drums, violin, viola, cello and more! Every lesson focuses on: Chords, Rhythm, Melody, Scales, Theory, Music Notation, Playing by ear, Playing by heart, Listening skills, Microphone technique, Playing in various styles: classical, jazz, popular, and more, Self confidence skills, Self awareness, Competition opportunities for advanced students, Music history, Performance practice

EL CAMINO COLLEGE
16007 Crenshaw Blvd.
Torrance, CA 90506
310-532-3670
Web: elcamino.edu
Contact: Polli Chambers-Salazar, Professor Music
Program: a structured program of training in a variety of solo performance media, large and small ensembles, music theory and musicianship, basic vocal and keyboard skills and the study of music history
Degree: A.A.
Duration: Two years
Cost: please call or see web for info

EUBANKS CONSERVATORY
4543 Artesia Blvd, Suite B
Lawndale CA 90260
424-350-7027
Web: the-ecma.com
Program: music degree program with a focus on performance
Degree: certificate
Duration: varies
Cost: please call for info

EVOLUTION MUSIC CONSERVATORY
3547 Ocean View Boulevard,
Glendale, CA 91208
818-275-3773
Web: evolutionmusicconservatory.com
Notes: Group lessons, rock band, private lessons, mommy and me

FIVE STAR SCHOOL OF MUSIC
314 E. Glenoaks Blvd.
Glendale, CA 91207
818-502-1739
Email: elleniegalestian@gmail.com
Web: fsmusicanddance.com
Program: One-on-one and group musical instrument instruction.
Duration: Varies with individual programs
Cost: please call or see web for info
Notes: Classes taught in English, Spanish, Armenian and Tagalog (Filipino).

FOOTHILL COLLEGE
12345 El Monte Rd.
Los Altos Hills, CA 94022
650-949-7016
Email: hermanron@fhda.edu
Web: foothill.edu/music
Contact: Ron Herman, Division Dean

GARNISH MUSIC PRODUCTION SCHOOL
12435 Oxnard St.
North Hollywood, CA 91606
323-348-1289
Web: la.garnishmusicproduction.com
Notes: Learn to produce finished tracks fast from Grammy-winning instructors
Studio locations:
Brooklyn, NY, Miami, FL, Brentwood, TN, London, Hong Kong, Berlin

GILMORE MUSIC STORE
1935 E. 7th St.
Long Beach, CA 90813
562-542-0524
Email: gilmoremusicstore@gmail.com
Web: facebook.com/GilmoreMusicStore
Program: Instruction in drums, classical-jazz- and rock guitar, bass guitar, woodwinds, flute, trumpet, trombone, piano, violin, cello and voice.
Degree: N/A
Duration: 30 min. to 60 min.
Cost: call for rates
Notes: 24-track digital recording studio on site, beginner packages available.

GLENDALE COMMUNITY COLLEGE
Music Department
1500 N. Verdugo Rd.
Glendale, CA 91208
818-240-1000
Email: pflueger@glendale.edu
Web: glendale.edu/music
Contact: Beth Pflueger, Music Department Chair
Program: Comprehensive program focusing on preparing musicians for university admissions with focus on choral or instr. performance and music history/theory.
Degree: certificate, A.A, A.S.
Duration: 2 years for A.A/A.S.
Cost: please call or see web for info
Notes: most classes do not require an audition, but may require a prerequisite

GLOBE AUDIO RECORDING AND PRODUCTION
110 Caledonia St., Ste A
Sausalito, CA 94965
415-777-2486
Email: info@globerecording.com
Web: globerecording.com/visuals/visuals.html

GOLDEN WEST COLLEGE
15744 Golden W. St.

Huntington Beach, CA 92647
714-895-8772
Contact: Dr. Kay Nguyen, Dean
Email: goldenwestcollege.edu/music/index.html
Web: goldenwestcollege.edu/music
Program: Music Education Preparation or Music Performance
Degree: A.A.

GRAMMY CAMP
Grammy Foundation
888 S. Figueroa Street
Los Angeles, CA 90017
310-581-8668
Email: areyournext@grammy.com
Web: grammyintheschools.com
Program: This program offers students a 17-day interactive residential summer music experience that focuses on all aspects of commercial music, with instruction by industry professionals in an immersive creative environment with cutting-edge technology in a state-of-the-art facility.
Cost: please call or see web for info

GUITAR MERCHANT, THE
22807 Saticoy St.
West Hills, CA 91304
818-884-5905
Email: theguitarmerchant@yahoo.com
Web: guitarmerchant.com
Services: music lessons all instruments, all ages, band jam programs, live venue - shows nightly guitar sales and service

GUITAR SHOWCASE/S.M.I.
3058 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: smi.admin@guitarshowcase.com
Web: guitarshowcase.com
Instruments: guitar, bass, keyboards, drums, percussion, saxophone, flute, mandolin, banjo group classes, private instruction, monthly workshops
Basic Rate: Call or see web for info

HARRISON SCHOOL OF MUSIC
P.O. Box 5068
West Hills, CA 91308
818-887-8870
Email: sales@harrisonmusic.com
Web: harrisonmusic.com
Contact: Mark Harrison
Program: keyboard, theory, ear training and composing/arranging, with an emphasis on jazz and pop styles.
Degree: N/A
Duration: flexible scheduling
Cost: please call or see web for info
Notes: The Harrison music education methods are used by thousands of students in over 20 countries worldwide.

HOLLYWOOD ACADEMY OF MUSIC & ARTS
7469 Melrose Ave., Ste. 34
Hollywood, CA 90046
323-651-2395
Email: hollywoodacademyofmusicandarts@gmail.com
Web: hollywoodacademyofmusicandarts.com
Program: Hollywood Academy of Music offers private lessons for piano, keyboard, guitar, voice, drums, violin, bass guitar, flute, clarinet, saxophone and trumpet (other band instruments also available).
We also teach a group workshop called "School of Rock-Band 101" and Pre-school Music Classes.
Cost: please call or see web for info
Notes: Hollywood Academy of Music provides Hollywood, West Hollywood, Beverly Hills and surrounding areas of Los Angeles with personable and highly qualified teachers for students of all ages. Our positive, encouraging atmosphere and professional studio environment aid in the development of musical abilities - and our convenient location makes it feasible for students from all different areas of the Los Angeles metro area to attend.

ICON COLLECTIVE, LLC
100 E. Tujunga Ave. #100
Burbank, CA 91502
818-299-8013
Email: info@learn2produce.com
Web: iconcollective.edu
Program: The nine-month Digital Music Production Course teaches artists/DJ's and beatmakers how to record, mix, master, market and sell their music in today's new digital era. Blending creativity with technology, Icon Collective has created a 21st century approach for artists/producers seeking a creative, artistic, successful lifestyle.

INTERNATIONAL SCHOOL OF MUSIC
662 West Broadway Unit A
Glendale, CA 91205
818-548-7959
Email: contact@ISMGlendale.com
Web: ismglendale.com
Program: classical; one-on-one instruction in piano, guitar (classical, jazz, flamingo), violin, flute, viola, voice, percussion
Degree: certificate
Cost: please call or see web for info

JOHN NOVELLO'S CONTEMPORARY KEYBOARDIST COURSE
310-909-4007
Email:john@keysnovello.com
Web: keysnovello.com
Contact: Andy Goldmark,agoldmark@icloud.com
Program: complete one-on-one program for training the contemporary keyboardist, composer and singer-songwriter
Duration: varies
Cost: please call or see web for info
Notes: all musical styles; piano, Hammond B3, improvisation, music sequencing and music theory

LEARN PRO RECORDING
Los Angeles, CA
(747) 207-2100
Email: info@LearnProRecording.com
Web: learnprorecording.com
Program: Learn basic recording / Audio Engineering / Music Production / Studio Business
Duration: Online lessons - At your own pace
Notes: Learn from working professional audio engineers / Producers / Studio Owner - Live one-on-one remote coaching available.

LONG BEACH CITY COLLEGE
1305 E. Pacific Coast Hwy.
Long Beach, CA 90806
562-938-4946
Contact: Anthony Carreiro, Dept. Head & Professor, Theater Arts
Email: acarreiro@lbcc.edu
Web: lbcc.edu/music
Program: Commercial Music Program, Radio and TV Program
Degree: A.A. and/or certificate
Duration: 2 years
Cost: please call or see web for info

LONG BEACH SCHOOL OF MUSIC
3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
562-627-0464
Web: longbeachschoolofmusic.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass, woodwinds, drums, voice and keyboards
Duration: varies
Cost: please call or see web for info

LOS ANGELES CITY COLLEGE
Department of Music
Herb Alpert Music Center
855 N. Vermont Ave.
Los Angeles, CA 90029
Music Department
323-953-4000 Ext. 2880
Contact: Christine Park, Dept. Chair
Email: parkcj@lacitycollege.edu
Web: lacitycollege.edu/departments/music/department-home
Program: Commercial and traditional music program to prepare students who wish to transfer to a 4-year university music program, or get their A.A. degree or commercial music certificate in vocal music, Instrumental music, piano, orchestration/arranging and electronic music/MIDI.
The certificate program is intended for those wishing to enter the recording or film industry. The A.A. degree is intended for students who wish to continue their education and seek a higher degree.
Degree: A.A. (Associate in Arts)
or certificate in commercial vocal, instrumental, piano, orchestration/ arranging, electronic music/MIDI
Duration: approx. 2 years
Cost: visit the site for info

LOS ANGELES COLLEGE OF MUSIC - LACM
300 S. Fair Oaks Ave.
Pasadena, CA 91105
626-568-8850
Email: admissions@lacm.edu
Web: lacm.edu
Program: intense programs individualized for drums, guitar, bass, vocal and music production disciplines, professional level
Duration: 3.5, 1.5 and 1 year programs
Degree: Bachelor of Music in Music Performance, Music Production, or Composition, Bachelor of Arts in Music Business after 3.5 years, Associate of Arts Degree in Music Performance or Music Production after 1.5 years or Diploma after 1 year
Cost: please call or see web for info
Notes: fully accredited, financial aid available, emphasis on contemporary music production and performance with daily ensemble workshops, students accompanied by hired professional musicians in an intimate environment

LOS ANGELES HARBOR COLLEGE
1111 Figueroa Pl.
Wilmington, CA 90744
310-233-4429
Email: rainesjw@lahc.edu
Web: lahc.edu
Contact: music department
Program: traditional and commercial music courses offered including theory/musicianship, MIDI/electronic music, songwriting and instruments such as voice, guitar and keyboards
Degree: A.A., Commercial music certificates
Duration: 16-week semesters
Cost: please call or see web for info
Notes: courses taught by instructors in the field who bring practical, contemporary information to the classroom; evening classes available.

LOS ANGELES MUSIC & ART SCHOOL
3630 E. 3rd St.
Los Angeles, CA 90063
323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org
Contact: Admissions
Program: Individual instruction offered in piano, guitar, violin, woodwinds, drums and voice.
Duration: varies
Cost: please call or see web for info
Notes: a private, non-profit school; voice lessons taught in English and Spanish; financial aid available

THE LOS ANGELES RECORDING SCHOOL (A DIVISION OF THE LOS ANGELES FILM SCHOOL)
6690 Sunset Blvd.
Los Angeles, CA 90028
323-860-0789 (local), 888-688-5277
Email: info@lafilm.edu
Web: larecordingschool.com
Contact: Admissions Department
Degree: Associate of Science in Recording Arts - Program Length – 18 months (on campus); Associate of Science in Music Production - Program Length – 18 months (on campus); Associate of Science in Music Production – Online – Program Length – 18 months (online)
Duration: 18-month programs
Notes: The Los Angeles Recording School (LARS) has over 33,000 square feet of facilities and classrooms, including over 20 recording labs and studios. Our Associate of Science in Recording Arts provides students with the opportunity to learn about a multitude of aspects of the audio industry, including interactive audio, acoustic principles and sound effect design. Our Associate of Science in Music Production prepares students with courses in music composition, mixing and mastering and music copyright. The Los Angeles Recording School is located in the heart of Hollywood on Sunset Boulevard, and is a division of The Los Angeles Film School, an institution accredited by the Accrediting Commission of Career Schools and Colleges (ACCSC).

LOS ANGELES VALLEY COLLEGE
5800 Fulton Ave.
Van Nuys, CA 91401
818-947-2346
Contact: James Grude, Instructional Assistant
Email: grudejw@lavc.edu
Web: lavc.edu/music
Contact: Music department
Program: curriculum is geared toward instrument instruction and performance, with school performance opportunities and a varied course selection available
Degree: A.A.
Duration: approx. 2 years
Cost: please call for tuition and fee information
Notes: weekend/evening music classes offered through Community Services program

LOS MEDANOS COLLEGE
Recording Arts
2700 E. Leland Rd.
Pittsburg, CA 94565
925-439-2181
Email: anakaji@losmedanos.edu
Web: losmedanos.edu/recarts/default.asp
Programs: Degrees/Certificate(s) offered: AA, College Skills Certificate, Certificate of Achievement

Additional Location:
1351 Pioneer Square
Brentwood, CA 94513
925-513-1625

LOYOLA MARYMOUNT UNIVERSITY
1 LMU Dr.
Burns Fine Arts Center
Los Angeles, CA 90045-2659
310-338-5154
Email: todd.harper@lmu.edu
Contact: Dr. T. J. Harper, Chair of the Music Program
Web: cfa.lmu.edu/programs/music
Program: classical guitar, piano, voice, strings, percussion, world music ensemble, opera, chorus, music history, theory and composition, ethnomusicology and instrumental and choral conducting.
Degree: B.A.
Duration: approx. 4 years
Cost: please call for tuition information
Notes: All music courses are faculty- taught and are limited in size to provide the most personal attention to each student. The program offers a balanced curriculum in musicianship, historical perspectives and music performance. The Bachelor of Arts Degree in Music, often called "the degree of the future" offers the maximum career opportunities following graduation. The B.A. degree also provides an appropriate background for prospective candidates pursuing advanced degrees in preparation for work as musicologists, composers, arts administrators, music educators as well as professional performers.

MARK FITCHETT'S GUITAR SCHOOL
1712 S. Pacific Coast Hwy.
Redondo Beach, CA 90277
310-918-0439
Email: mrfrets@aol.com
Web: theguitarschool.com
Contact: Mark Fitchett
Program: All styles instruction in guitar, bass and keyboards

MENDOCINO COLLEGE
Gary Gottlieb
905 Waugh Lane,
Ukiah, CA 95482
Email: gg@aes.org
Web: mendocino.edu

MIRACOSTA COLLEGE
1 Barnard Dr., Bldg. OC 2200
Oceanside, CA 92056
760-795-6816
Email: storok@miracosta.edu
Web: miracosta.edu
Contact: Steve Torok, Department Chair
Cost: please call or see web for info

MOREY'S MUSIC STORE INC.
4834 Woodruff Ave.
Lakewood, CA 90713
562-420-9532
Email: info@moreysmusic.com
Web: moreysmusic.com
Program: instruction in guitar, saxophone, flute, violin, clarinet, cello, piano
Duration: varies
Cost: please call or see web for info

MUSICIANS INSTITUTE (MI)
6752 Hollywood Blvd.
Hollywood, CA 90028
866-405-8748, 323-462-1384
Email: admissions@mi.edu
Web: mi.edu
Program: fully accredited degree and certificate programs in guitar, bass, drums, keyboards, vocals, audio engineering, music business, music video/film and television and guitar craft
Degree: instrument certificate, specialized certificate, Associate of Arts, B.M. and encore
Duration: instrument certificate
Program: 12- and 18-month options, specialized certificate
Six-to-nine-month courses in career specialties including: audio engineering, independent artist development, music business, guitar craft, music video/film and television, Bachelor of Music degrees (bass, guitar, drums, keyboards and vocals): 4 years; Associate of Arts degree (bass, guitar, drums, keyboards and vocals): 2 years; Encore Programs (bass, guitar, drum set, keyboards and vocals): 10 weeks; Encore Express 5-week, full-time (15 units) or 10-week, part-time (7 units); Extension – individual 10-week courses; Summer Shot – one-week courses
Cost: please call or see web for info
Notes: MI offers a wide range of educational options for contemporary musicians, all designed and taught by professionals who show you first-hand what a music career

is all about. At MI, students learn how the contemporary music industry works from the inside, on the performing stage, in the recording studio and behind the scenes.

OCCIDENTAL COLLEGE
1600 Campus Rd.
Los Angeles, CA 90041
323-259-2785
Email: kasunic@oxy.edu
Web: oxy.edu/academics/areas-study/music
Contact: David Kasunic, Dept. Chair
Program: Students majoring in music develop an integrated understanding of music in performance, creative work, and as cultural and historical expression. Through its curriculum, concerts and recitals, master classes, guest lectures, residencies and other public events, the music department leads the discourse that enriches College and community life. Students study, practice, and perform in Booth Hall, Herrick Chapel, and Thorne Hall, with access to practice rooms, large and small performance venues, a well- equipped electronic music studio, and an outstanding music library.
Degree: B.A.
Duration: approx. 4 years

OC RECORDING SCHOOL, THE
3100 W. Warner Ave., Ste. 7
Santa Ana, CA 92704
323-244-9794
Email: info@ocrecording.com
Web: ocrecording.com
Contact: Asaf Fulks (Engineer, Producer, Artist, Instructor)
Program: Audio Engineering and Music Production Certificate Course. Lessons include Recording, Mixing, Mastering, Advanced Audio Production, Post Production, etc.
Duration: 10, 20, 30, and 40 Week Options. Available In The Studio or Remote via Skype, Source Connect and Zoom. Flexible Scheduling.
Notes: Avid Pro Tools Training, Waves Audio Certification, NI Maschine Lessons, Asaf's Exclusive Textbook, One-On-One Instruction, Shadow Professional Studio Sessions.
Cost: Available at ocrecording.com

PASADENA CITY COLLEGE
1570 E. Colorado Blvd.
Pasadena, CA 91106
626-585-7216
Web: pasadena.edu
Program: a program with classes in music studies, vocal and instrument instruction.
Degree: A.A.
Duration: Approx. 2 years
Notes: evening classes available

PEPPERDINE UNIVERSITY
Seaver College
24255 Pacific Coast Hwy.
Malibu, CA 90263
310-506-4462
Email: fineartsrecruit@pepperdine.edu
Web: seaver.pepperdine.edu
Program: undergraduate music curriculum with emphases in: Applied (instrumental/ vocal performance), music education and composition. Special programs incl. the Flora L. Thornton Opera Program and the Heidelberg Summer Music Program. Performing ensembles: orchestra, wind ensemble, jazz band, chamber ensembles, choir, opera & musical prod., and pep band.
Degree: B.A.
Duration: approx. 4 years
Notes: See website for deadline dates to apply

POINT BLANK MUSIC SCHOOL
1035 S. La Brea Ave
Los Angeles, CA 90019
323-594-8740
Web: pointblankmusicschool.com/courses/la/
Cost: Visit website for individual program costs
Programs: Long and short-term music production, sound design and DJ classes
Duration: varies between program, flexible
Notes: Voted the world's "Best Electronic Music School" by DJ Mag readers. Flexible schedules and all studios complete with the latest equipment. In partnership with Abelton, Native Instruments, Pioneer.

PYRAMIND
859 Bryant St
San Francisco, CA 94103
415-896-9800, x 205
Email: info@pyramind.com
Web: pyramind.com

RECORDING BOOT CAMP
Pine Mountain Club, CA
310-200-9010
Contact: Ronan Chris Murphy
Web: recordingbootcamp.com

RECORDING CONNECTION AUDIO INSTITUTE
6300 Wilshire Blvd, Suite 640
Los Angeles, CA 90048
323-329-9610, 800-755-7597
Email: recording@rrfedu.com
Web: recordingconnection.com
Notes: check website for other U.S. locations

SAN FRANCISCO CONSERVATORY OF MUSIC
50 Oak St.
San Francisco, CA 94102-6011
415-503-6271
Email: apply@sfcm.edu
Web: sfcm.edu
Cost: please call or see web for info

SANTA MONICA COLLEGE
1900 Pico Blvd.
Santa Monica, CA 90405
310-434-4323
Email: driscoll_brian@smc.edu
Web: smc.edu
Contact: Dr. Brian S. Driscoll, Dept.Chair
Program: courses taught in songwriting, theory, voice, and ear-training, as well as instrument instruction classes.
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: extension/evening classes available

SANTA MONICA MUSIC CENTER
1901 Santa Monica Blvd.
Santa Monica, CA 90404
310-453-1928
Email: lessions@santamonicamusic.com
Web: santamonicamusic.com
Contact: School Coordinator
Basic Rate: please call for info
Clients: all levels

SCHOOL OF ROCK MUSIC
12020 Wilshire Blvd.
Los Angeles, CA 90025
310-442-7625
Web: westla.schoolofrock.com
Program: School of Rock Music is the original performance-based, interactive music school founded in 1998 in Philadelphia. Our goals at the Paul Green School Of Rock Music are: to help our students realize their potential as artists, to put them on stage in front of as many people as possible, and to help foster a new generation of incredible musicians.
Cost: please call for info
Notes: Schools all across the country, check website for additional locations

SILVERLAKE CONSERVATORY OF MUSIC
4652 Hollywood Blvd.
Los Angeles, CA 90027
323-665-3363
Email: reception.scm@outlook.com
Web: silverlakeconservatory.com
Cost: please call or see web for info

THE SONGWRITING SCHOOL
4001 W. Magnolia Blvd.
Burbank, CA 91506
818-848-7664
Email: info@thesongwritingschool.com
Web: thesongwritingschool.com

SOUTH BAY SCHOOL OF MUSIC
1710 S. Pacific Coast Hwy
Redondo Beach CA 90277
310-540-6767
Web: southbayschoolofmusic.com
Program: All styles instruction in guitar, bass, drums, voice, woodwinds, brass and keyboards.
Duration: varies
Cost: please call or see web for info

Additional location:

3840 Woodruff Ave., Ste. 109
Long Beach, CA 90808
565-627-0464

STUDIO WEST
11021 Via Frontera, Ste.
A San Diego, CA 92127
858-592-9497
Email: info@studiowest.com
Web: studiowest.com
Cost: varies by class
Programs: Pro Tools Operator Certification, Pro Tools Expert Certification, Music Creation, Audio Production, ICON Mixer Certification, Avid Media Composer.
Degree: Associate Degree, Recording Arts
Duration: varies by program

UCLA EXTENSION
EXTENSION ENTERTAINMENT STUDIES AND PERFORMING ARTS
10995 Le Conte Ave.
Los Angeles, CA 90024
310-825-9064
Email: entertainmentstudies@uclaextension.edu
Web: entertainment.uclaextension.edu
Program: UCLA Extension's Department of Entertainment Studies and Performing Arts is an internationally acclaimed program, providing practical training and instruction in all aspects of the entertainment industry. Students can enroll in individual courses or a comprehensive certificate program in the film scoring, the music business, songwriting, recording engineering, and music technology and production. Our course of study directly addresses the competitive demands of today's industry and prepares professionals with a broad, in-depth background to meet the challenges of the entertainment industry.
Degree: Certificates in Film Scoring and Music Business
Duration: Approx. 1 - 3 years
Cost: varies depending on courses, call for more info
Notes: This program is open to everyone and does not require university enrollment. It offers fundamental to advanced training, current music industry information, and prominent industry professionals as instructors and speakers.

UNIVERSITY OF CALIFORNIA, BERKELEY
104 Morrison Hall, #1200
Berkeley, CA 94720-1200
510-642-2678 Fax 510-642-8480
Email: music@berkeley.edu
Web: music.berkeley.edu
Contact: David Milnes, Professor & Department Chair
Degree: B.A., M.A./Ph.D, and Ph.D
Cost: please call or see web for info

UNIVERSITY OF CALIFORNIA, LOS ANGELES (UCLA) HERB ALPERT SCHOOL OF MUSIC
2520 Schoenberg Music Bldg.
Box 951657
Los Angeles, CA 90095-1657
310-825-4761
Email: uclaalpert@schoolofmusic.ucla.edu
Web: schoolofmusic.ucla.edu
Contact: Travis Cross, Chair
Program: A performance-based university music program at the undergraduate level. Graduate level includes performance and composition. Related departments: Ethnomusicology (B.A., M.A., Ph.D.) and Music History/Musicology (B.A., M.A., Ph.D.). New degree: Bachelor of Arts-Music Industry.la school
Degree: B.A., M.A., Ph.D, M.M., D.M.A.
Duration: varies
Cost: call for info-see registrar.ucla.edu
Notes: The UCLA Department of Music admits new students in the Fall Quarter only. The UC application filing period is Nov. 1 - 30 for enrollment in September of the following year. Applicants must first apply for admission at the freshman level from high school or transfer from another college or university, and must meet all minimum academic eligibility requirements for admission to the University of California either as a freshman or transfer student.
Please note that only applicants who have indicated Music as their first choice major to UCLA on the general UC application, will be considered for admission to the program. Students interested in Jazz Studies or World Music should apply to the UCLA Department of Ethnomusicology.

UNIVERSITY OF THE PACIFIC
Conservatory of Music
3601 Pacific Ave.
Stockton, CA 95211
209-946-2408
Email: rbtittin@pacific.edu
Web: pacific.edu/conservatory
Contact: Ruth Brittin, Program Dir. of Music Education
Program: A diverse conservatory with a variety of undergraduate programs in Music Composition, Performance, Education, History, Management, Music Industry Studies, Music Therapy, and Jazz Studies as well as Graduate programs in Music Education and Music Therapy. Minors are also offered in Music and Music Management for all students, as well as Minors in Music History and Music Theory for Music Majors.
Degree: B.M., B.A., B.S, M.M, M.A.
Cost: Please call or see website
Note: All majors require an audition or interview, or both. See website.

Additional locations:

3200 Fifth Ave Sacramento, CA 95817
155 Fifth St.
San Francisco, CA 94103
3200 Fifth Ave.
Sacramento, CA 95817
916-739-7105

USC JIMMY IOVINE AND ANDRE YOUNG ACADEMY
3780 Watt Way
Los Angeles, CA 90089
213-821-6140
Email: iovine-young@usc.edu
Web: iovine-young.usc.edu
Contact: Jessica Vernon, Admission & Student Services
Degree: The degree requires a total of 128 units, including 56 units in the Core and 32 units in Emphases. Through the Academy's Core, students learn applied skills and gain understanding of the theories, concepts and vocabulary of each field.
Duration: 4 Year

USC THORNTON SCHOOL OF MUSIC
Los Angeles, CA 90089
213-740-6935
Contact: Dr. Robert Cutietta, Dean
Email: uscmusic@usc.edu
Web: usc.edu/music
Contact: music admissions
Program: A large department with a wide variety of undergraduate and graduate programs in performance, composition, education, and music industry.
Degree: B.M., B.A., B.S, M.M., D.M.A., Ph.D., M.A., Graduate Certificate.
Duration: varies
Cost: please call or see web for info
Notes: Virtually all programs require a performance audition in order to be considered for admission.

VISIBLE MUSIC COLLEGE
Atascadero Teaching Site
6225 Atascadero Ave
Atascadero, CA 93422
901-381-3939
Email: seeyourself@visible.edu
Web: visible.edu
Program: Modern Music Performance, Music Production, Music Business, Creative Leadership (content creation or ministry focus)
Degree: 1 year accredited Certificate, Bachelor of Applied Arts, Master of Arts.
Duration: 1 year certificate, 3 or 4 year bachelors degree, 1 or 2 year masters degree
Cost: please call or see website
Notes: Christian music college with hands-on training from industry professionals. The college is small and intimate with great opportunities to outwork your training in any of our programs. Music is important and we invest in creatives as leaders in their field.

Additional locations:

200 Madison Ave
Memphis, TN 38103
901-381-3939

3404 Lake Street
Lansing, IL 60438
708-455-1414

2801 Orchid Dr.
McKinney, TX 75070
901-381-3939

WALDEN SCHOOL, THE
7 Joost Avenue, Suite 204
San Francisco, CA 94131
415-587-8157
Email: info@waldenschool.org
Web: waldenschool.org
Cost: please call or see web for info

Additional location:

Summer Address
P.O. Box 432
Dublin, NH 03444
603-563-8212

WEST L.A. COLLEGE
Humanities & Fine Arts Division
9000 Overland Ave.
Culver City, CA 90230-3519
310-287-4565
Email: forierem@wlac.edu
Web: wlac.edu
Contact: Elise Forier Edie, Chairperson
Program: courses in instrument instruction and music studies. piano, voice, music appreciation\
and fundamentals and jazz band
Degree: A.A.
Duration: approx. 2 years
Cost: please call or see web for info
Notes: evening classes are available

WEST VALLEY COLLEGE
14000 Fruitvale Ave.
Saratoga, CA 95070
408-471-4663
Email: lou.delarosa@westvalley.edu
Web: westvalley.edu/academics/music
Contact: Lou De La Rosa, Dept. Chair

WHITE HALL ARTS ACADEMY
2812 W. 54th St.
Los Angeles, CA 90043
424-235-0665, SKYPE (Tanisha_ whaa)
Email: mail@whitehallacademy.org
Web: whitehallacademy.org
facebook.com/whitehallartsacademy
Contact: any customer service rep.
Program: private one-on-one lessons in voice, piano, strings, guitar, woodwind
Duration: Private min. 30/45/60

WOMEN'S AUDIO MISSION
542-544 Natoma St., #C-1
San Francisco, CA 94103
800-926-1338
Web: womensaudiomission.org
Program: Women's Audio Mission (WAM) is a San Francisco-based nonprofit organization that is dedicated to the advancement of women in music production and the recording arts, a field in which women are critically under-represented (less than 5%). Classes in Audio & Recording Technology.

COLORADO

ASPEN MUSIC FESTIVAL AND SCHOOL
225 Music School Rd.
Aspen, CO 81611
970-925-3254
Email: info@aspenmusic.org
Web: aspenmusicfestival.com
Cost: please call or see web for info

BROADWAY MUSIC SCHOOL
2555 S. Santa Fe Drive
Denver, CO
303-725-8058
Email: info@broadwaymusicschool.com
Web: broadwaymusicschool.com
Cost: please call or see web for info
Services: quality private music instruction in all instruments and voice, rock, jazz and classical ensembles for youths and adults, music theory classes and more.

COLORADO CHRISTIAN UNIVERSITY
School of Music
8787 W. Alameda Ave.
Lakewood, CO 80226
303-963-3000
Email: music@ccu.edu
Web: ccu.edu/music
Program: The School of Music at Colorado Christian University currently offers four emphases in music– performance, education, worship arts and sound recording technology; as well as 18 hours of coursework available in Theatre, including three main stage productions annually.

DENVER MUSIC INSTITUTE
4195 S. Broadway
Englewood, CO 80113
303-788-0303
Email: randy@denvermusicinstitute.com
Web: denvermusicinstitute.com
Cost: please call or see web for info

LAMONT SCHOOL OF MUSIC
2344 E. Iliff Ave.
Denver, CO 80208
303-871-6973
Email: lamontmusic@du.edu
Web: liberalarts.du.edu/lamont/faculty-staff
Cost: please call or see web for info

SWALLOW HILL MUSIC ASSOCIATION
71 E. Yale Ave.
Denver, CO 80210
303-777-1003 Ext. 2
Contact: Tyler Breuer
Email: info@swallowhillmusic.org
Web: swallowhillmusic.org
Cost: please call or see web for info

UNIVERSITY OF COLORADO
1250 14th Street
Denver, CO 80204
303-315-5969
Email: ca@ucdenver.edu
Web: ucdenver.edu

CONNECTICUT

THE CONNECTICUT SCHOOL OF MUSIC
1242 Post Rd. E.
Westport, CT 06880-5427
203-226-0805
Email: info@ctschoolofmusic.com
Web: ctschoolofmusic.com
Program: The Connecticut School of Music offers half hour, 45 minute or hour-long lessons as well as every- other-week lessons and 5 or 10 lesson packages for adults. We also provide group lessons and ensemble lessons.
Cost: please call or see web for info

Additional locations:

299 Greenwich Ave., 3rd Fl.
Greenwich, CT 06830
203-302-9968

UNIVERSITY OF HARTFORD
The Hartt School
200 Bloomfield Ave.
West Hartford, CT 06117-1599
860-768-4465
Email: harttadm@hartford.edu
Web: hartford.edu/hartt
Program: Bachelor of Music, Bachelor of Arts, Bachelor of Fine Arts

UNIVERSITY OF NEW HAVEN
Department of Music
300 Boston Post Rd.
West Haven, CT 06516
203-932-7000, 800-342-5864
Email: cdaddabbo@newhaven.edu
Web: newhaven.edu

YALE UNIVERSITY
Department of Music
P.O. Box 208310
469 College St.
New Haven, CT 06520-8310
203-432-2985
Email: ian.quinn@yale.com
Web: yalemusic.yale.edu
Contact: Ian Quinn, Chair

DELAWARE

THE MUSIC SCHOOL OF DELAWARE
4101 Washington St.
Wilmington, DE 19802
302-762-1132
Email: frontdesk@musicschoolofdelaware.org
Web: musicschoolofdelaware.org
Satellite locations: Pike Creek, Dover, Felton, Lewes, Georgetown

Additional location:

23 S. Walnut St.
Milford, DE 19963
302-422-2043
Email: mbfrontdesk@musicschoolofdelaware.org

UNIVERSITY OF DELAWARE
College of Arts and Sciences
4 Kent Way
Newark, DE 19716
302-831-2793
Email: deansoffice@art-sci.udel.edu
Web: cas.udel.edu

D.C., WASHINGTON

AMERICAN UNIVERSITY
Katzen Arts Center, Room 137
4400 Massachusetts Ave. N.W.
Washington, D.C. 20016
202-885-3420
Contact: Richard Paul, Admin. Coordinator
Email: dpa@american.edu
Web: american.edu/cas/performing-arts/music

LEVINE SCHOOL OF MUSIC
Main Campus
Sallie Mae Hall
2801 Upton St., N.W.
Washington, D.C. 20008
202-686-8000
Email: levinenwdc@levinemusic.org
Web: levineschool.org
Cost: please call or see web for info
Notes: Levine School of Music, the Washington DC region's preeminent center for music education, is a welcoming community where children and adults find lifelong inspiration and joy through learning, performing, listening to and participating with others in music.

Additional locations:

Westover Baptist Church
1125 N. Patrick Henry Dr.
Arlington, VA 22205
703-237-5655
Email: levinevirginia@levineschool.com

Town Hall Education Arts Recreation
1901 Mississippi Ave. SE, Suite 201
Washington, DC 20020
202-4123
Email: levinesedc@levinemmusic.org

Silver Spring Library
900 Wayne Ave., 2nd Floor
Silver Spring, MD 20910
301-328-5335
Email: levinesilverspring@evinemmusic.org

The Music Center at Strathmore
5301 Tuckerman Lane
North Bethesda, MD 20852
301-897-5100
Email: levinemaryland@levinemmusic.org

Adjacent to Oak Street Elem. School
601 S. Oak Street
Falls Church, VA 22046
703-237-5655
Email: levinevirginia@levinemusic.org

Virtual Campus
Email: services@levinemusic.org

FLORIDA

CENTER FOR PRO TOOLS
P.O. Box 1393
Goldenrod, FL. 32733
407-674-7926
Email: info@centerforprotools.com
Web: centerforprotools.com
Program: ProTools Certification

FROST SCHOOL OF MUSIC
University of Miami
5501 San Amaro Drive
Coral Gables, FL 33146
305-284-2241
Email: admission.music@miami.edu
Web: music.miami.edu
Program: Performance, Studio Music and Jazz, Music Education, Music Therapy, Music Business and Entertainment Industry, Music Theory, Music Engineering Technology, Media Writing and Production
Degree: B.M., B.A., B.S., M.M., D.M.A, Ph.D, A.D., Specialist
Duration: 4 years

FSU COLLEGE OF MUSIC
Florida State University
122 N. Copeland St.
Tallahassee, FL 32306-1180
850-644-3424
Email: musicadmissions@fsu.edu
Web: music.fsu.edu
Cost: please call or see web for info

FULL SAIL
3300 University Blvd.
Winter Park, FL 32792
800-226-7625, 407-679-6333
Web: fullsail.com
Program: Full Sail offers degrees in Recording Arts, Show Production and Touring, Music Business, and Entertainment Business. Students learn music production, mixing, recording, live sound and event production. Online Education. **Duration:** 12-21 months depending on degree program
Cost: please call or see web for info
Notes: Full Sail's other degree programs include Computer Animation, Digital Arts and Design, Film, Game Development and Graphic Design.

PLAYERS SCHOOL OF MUSIC, THE
P.O. BOX 793.Safety Harbor, FL 34695
727-725-1445, Text: 727-687-5172
Email: vfbertin@playerschool.edu
Web: playerschool.net
Program: guitar, drums, bass, keyboards
Duration: 1-Week, 4-Week, 10-Week, 1-Year, 2-Year

ST PETERSBURG COLLEGE
Music Industry Recording Arts (MIRA)
P.O. Box 13489
St. Petersburg, FL 33733
727-341-4772
Web: go.spcollege.edu/music

UNITY GAIN RECORDING SCHOOL
1953 Ricardo Ave.
Fort Myers, FL 33901
239-332-4246
Web: unitygain.com
Program: Unity Gain Recording Institute offers two, one year programs to teach the art of professional multi track recording: The Audio Recording Comprehensive Program and Advanced Techniques In Audio Recording.

UNIVERSITY OF TAMPA
Department of Music
401 W. Kennedy Blvd.
Tampa, FL 33606
813-253-3333
Web: ut.edu/music
Degrees: B.M. in performance, B.M. in Music Education, B.A. in Music, B.A. in Musical Theatre, Minor in Music

GEORGIA

THE ART INSTITUTE OF MUSIC
2875 Breckinridge Blvd.,
Ste. 700 Duluth, GA 30096
770-242-7717
Email: admissions@aimm.edu
Web: aimm.edu

GEORGIA ACADEMY OF MUSIC
4200 Northside Parkway Bldg. 4 Suite 100
Atlanta, GA 30327
404-355-3451
Email: musicgam@bellsouth.net
Web: gaom.us
Cost: please call or see web for info

GEORGIA SOUTHERN UNIVERSITY
Fred & Dinah Gretsch School of Music
P.O. Box 8052
Statesboro, GA 30460
912-478-5396
Email: music@georgiasouthern.edu
Web: cah.georgiasouthern.edu/music

GEORGIA STATE UNIVERSITY
School of Music
P.O. Box 3993
Atlanta, GA 30302
404-413-5900
Email: music@gsu.edu
Web: music.gsu.edu

KENNESAW STATE UNIVERSITY
School of Music
Building 31, Room 111, MD 3201
471 Bartow Ave.
Kennesaw, GA 30144
470-578-5064
Email: pfieldin@kennesaw.edu
Web: arts.kennesaw.edu/music

MUSIC CLASS, THE
Corporate Office
1875 Old Alabama Rd. Suite 815
Roswell, GA 30076
770-645-5578
Email: info@themusicclass.com
Web: themusicclass.com
Cost: please call or see web for info
Notes: Childhood Music Education Centers throughout the United States and Canada

SANDY SPRINGS MUSIC
5920 Roswell Rd., Ste. D-201
Sandy Springs, GA 30328
404-250-0406
Web: sandyspringsmusic.com
Basic Rate: please call for info

HAWAII

BANDWAGON INSTITUTE OF THE ARTS
3-2600 Kamuali'i Hwy
Lihue, HI 96766
808-634-2962
Email: bwmc808@gmail.com

JUNIOR MUSIC ACADEMY
74-5605 Alapa St., Ste. #105
Kailua-Kona, HI 96740
808-331-2000
Email: juniormusicacademy@rocketmail.com
Web: juniormusicacademy.com
Notes: Classes meet once a week in a small group where parents actively participate allowing for fun, exciting, and engaging activities for children and parents alike. Ages between birth and 5th grade.

KAILUA MUSIC SCHOOL
131 Hekilil St., #209
Kailua, HI 96734
808-261-6142
Email: info@kailuamusicschool.com
Web: kailuamusicschool.com
Cost: please call for info
Notes: At Kailua Music School we believe the enjoyment of music, the knowledge of music and the development of skills in creating and performing music enhances the quality of life and nourishes the human spirit. We provide the highest quality music education for all ages and levels.

KE KULA MELE HAWAI'I
Alan Akaka School of Hawaiian Music
1296 Auwaiku St.
Kailua, HI 86734
808-375-9379
Email: info@KeKulaMele.com
Web: kekulamele.com
Cost: please call for info
Notes: "Ke Kula Mele" provides a special environment where anyone (children through adults) who want to learn to play ukulele, steel guitar, upright Hawaiian bass and guitar are most welcome to pursue their dreams of

playing an instrument and learning to sing Hawaiian songs. Music so enriches the lives of our students, young and old alike, regardless of their initial skill level. Everyone experiences a fun and positive learning environment.

UNIVERSITY OF HAWAII AT MANOA
Music Department
2411 Dole St.
Honolulu, HI 96822
808-956-7756
Web: manoa.hawaii.edu/music
Cost: please call for info

UNIVERSITY OF HAWAII MAUI COLLEGE
Institute of Hawaiian Music
310 Ka'ahumanu Ave.
Kahului, HI 96732
808-984-3570
Web: maui.hawaii.edu/music
Contact: Dr. Keola Donaghy

IDAHO

IDAHO STATE UNIVERSITY
Music/School of Performing Arts
921 S. 8th Ave., Stop 8099
Pocatello, ID 83209
208-282-3636
Email: music@isu.edu
Web: isu.edu/music

UNIVERSITY OF IDAHO
The Lionel Hampton School of Music
1012 S. Deakin St.
Moscow, ID 83843
208-885-7254
Email: music@uidaho.edu
Web: uidaho.edu/class/music

ILLINOIS

AMERICAN MUSIC INSTITUTE
60 55th St.
Clarendon Hills, IL 60514
630-850-8505
Email: ami@amimusic.org
Web: amimusic.org
Cost: please see web for info

Additional locations:

1032 Maple Ave.
Downers Grove, IL 60515
307 Cedar Ave.
St. Charles, IL 60174

CHICAGO SCHOOL OF MUSIC
900 N. Franklin St.
Chicago, IL 60610
312-416-0622
Email: info@chicagoschoolofmusic.com
Web: chicagoschoolofmusic.com
Cost: please call for info

COLUMBIA COLLEGE CHICAGO
1014 S. Michigan, Room 300
Chicago, IL
312-369-7130
Email: admissions@colum.edu, music@colum.edu
Web: colum.edu
Program: B.A. degrees in Composition; Instrumental Performance; Vocal
Performance: Jazz Studies: Instrumental; Jazz Studies: Vocal. Music degrees in Composition; Contemporary, Urban and Popular Music. M.F.A. degree in Music Composition for the Screen.
Degree: Undergraduate and Graduate degrees

DEPAUL UNIVERSITY
School of Music
804 W. Belden Ave.
Chicago, IL 60614-3296
773-325-7260
Email: musicadmissions@depaul.edu
Web: depaul.edu

ELMHURST COLLEGE
Department of Music
Irion Hall, 114
190 Prospect Ave.
Elmhurst, IL 60126
630-617-3524
Email: admit@elmhurst.edu
Web: elmhurst.edu/music

MERIT SCHOOL OF MUSIC
Joy Faith Knapp Music Center
38 S. Peoria St.
Chicago, IL 60607
312-786-9428
Contact: Charles Grode, President & Exec. Director
Email: cgrode@meritmusic.org
Web: meritmusic.org
Cost: please call or see web for info

MILLIKIN UNIVERSITY
School of Music Perkinson Music Center
Room 103
1184 W. Main St.
Decatur, IL 62522
217-424-6300, 800-373-7733
Director: Brian Justison
Email: bjustison@millikin.edu
Web: millikin.edu/music

MUSICAL EXPRESSIONS OF ILLINOIS, LLC
602 W 5th Ave. Suite F &E
Naperville, IL 60563
630-355-1110
Email: info@musicalexpressions.net
Web: musicalexpressions.net
Basic Rate: please call for info

MUSIC INSTITUTE OF CHICAGO
St James Cathedral
65 East Huron Street
Chicago, IL 60211
847-847-448-8319
Web: musicinstituteofchicago.org
Basic Rate: please call for info

Additional location:

Gratz Center
Fourth Presbyterian Church
126 East Chestnut Street
Chicago, I 60611

NORTHWESTERN UNIVERSITY SCHOOL OF MUSIC
70 Arts Circle Dr.
Evanston, IL 60208-1200
847-491-7575
Email: musiclife@northwestern.edu
Web: music.northwestern.edu
Cost: please call or see web for info

SOUTHERN ILLINOIS UNIVERSITY CARBONDALE
Altgeld, Mail Code 4302
1000 S. Normal Ave.
Carbondale, IL 62901
618-536-8742
Email: music@siu.edu
Web: cola.siu.edu/music

VANDERCOOK COLLEGE OF MUSIC
3140 S. Federal St.
Chicago, IL 60616-3731
312-225-6288
Email: admissions@vandercook.edu
Web: vandercook.edu

INDIANA

BALL STATE UNIVERSITY
School of Music
Hargreaves Music Building (MU)
203 Muncie, IN 47306
765-285-5400
Email: music@bsu.edu
Web: bsu.edu/music

BUTLER UNIVERSITY
School of Music, Lily Hall, Room 229
4600 Sunset Ave.
Indianapolis, IN 46208
317-940-9246
Contact: David Murray, Director of the School of Music
Email: dmurray@butler.edu
Web: butler.edu/music

INDIANA STATE UNIVERSITY SCHOOL OF MUSIC
300 N. 7th St.
Terre Haute, IN 47809
812-237-2771
Email: isu-music@mall.indstate.edu
Web: indstate.edu

INDIANA UNIVERSITY JACOBS SCHOOL OF MUSIC
1201 E. 3rd St., Merrill Hall 101
Bloomington, IN 47405-2200
812-855-7998
Email: musicadm@indiana.edu
Web: music.indiana.edu
Cost: please call or see web for info

IOWA

THE UNIVERSITY OF IOWA SCHOOL OF MUSIC
93 E. Burlington St.
Iowa City, IA 52242
319-335-1603
Email: music@uiowa.edu
Web: music.uiowa.edu

UNIVERSITY OF NORTHERN IOWA SCHOOL OF MUSIC
115 Russell Hall
Cedar Falls, IA 50614
319-273-2024
Email: music@uni.edu
Web: uni.edu/music

KANSAS

THE INSTITUTE OF AUDIO ENGINEERING ARTS
1933 N. 10th St.
Kansas City, KS 66104
913-621-2300
Email: info@recordingeducation.com
Web: recordingeducation.com
Cost: please call or see web for info

KENTUCKY

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC
Louisville, KY 40292
502-852-6907
Email: gomusic@louisville.edu
Web: louisville.edu/music

LOUISIANA

ANDY HYMEL SCHOOL OF MUSIC
505 Kepler St.
Gretna, LA 70053
504-362-1212
Email: andyhymel@andyhymelschoolofmusic.com
Web: andyhymelschoolofmusic.com
Basic Rate: please call for info

COVINGTON SCHOOL OF MUSIC
1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Cost: please call or see web for info

Additional locations:

Mandeville School Of Music
105 Campbell Ave., #3
Mandeville, LA 70448
985-674-2992

River Ridge School Of Music & Dance
2020 Dickory Ave., Ste. 200
Harahan, LA 70123
504-738-3050

LOYOLA UNIVERSITY
Music and Media
6363 St. Charles Avenue Box 8
New Orleans, LA 70118
504-865-3037
Email: cmfa@loyno.edu
Web: cmm.loyno.edu

METAIRIE SCHOOL OF MUSIC
3338 Chalfant Dr.
Metairie, LA 70005
504-421-8811
Email: metairiemusicacademy@gmail.com
Web: metairiemusicacademy.com
Contact: Vicki Genova, Owner
Services: guitar, bass, vocals, piano, drums

TULANE UNIVERSITY
Newcomb Department of Music
102 Dixon Hall
New Orleans, LA 70118-5683
504-865-5267
Email: music@tulane.edu
Web: liberalarts.tulane.edu

MAINE

THE MUSIC CENTER
49 Topsham Fair MallRoad, 2
Topsham, Maine 04086
207-725-6161
Email: sales@themusiccenter.net
Web: themusiccenter.net
Cost: please call or see web for info

NEW ENGLAND SCHOOL OF COMMUNICATIONS
Husson University
1 College Cir.
Bangor, ME 04401
207-941-7000
Email: admit@husson.edu
Web: husson.edu/nescom
Program: Bachelor of Science Degree in Communications Technology, Media Studies, Entertainment Production

PORTLAND CONSERVATORY OF MUSIC
28 Neal St.
Portland, ME 04102
207-775-3356
Email: info@portlandconservatoryofmusic.org
Web: portlandconservatoryofmusic.org
Cost: please call or see web for info

RIVER TREE ARTS
35 Western Ave.
Kennebunk, ME 04043
207-967-9120
Email: info@rivertreearts.org
Web: rivertreearts.org
Cost: please call or see web for info

UNIVERSITY OF SOUTHERN MAINE USM
Osher School of Music
Main Office, 103 Corthell Hall
13 University Way
Gorham, ME 04038
207-780-5265
Email: usm.music@maine.edu
Web: usm.maine.edu/music
Cost: please call or see web for info

MARYLAND

MUSIC & ARTS CENTERS
7820 Wormans Mill Rd Suite K
Frederick, MD 21701
301-620-2015, 888-731-5396
Email: info@musicarts.com
Web: stores.musicarts.com/md/frederick/
Note: Music & Arts has served students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

THE MUSIC CENTER AT STRATHMORE
5301 Tuckerman Ln.
North Bethesda, MD 20852
301-897-5100
Email: crs@strathmore.org
Web: strathmore.org

THE OMEGA STUDIOS SCHOOL OF APPLIED RECORDING ARTS & SCIENCES
(**No degree; certificates.)
12712 Rock Creek Mill Rd., Ste. 14A
Rockville, MD 20852
301-230-9100
Email: info@omegastudios.com, admissions@omegastudios.com
Web: omegastudios.com
Degrees: Certification Program
Duration: Day Students: 10 Months, Night Students: 12 Months
Programs: The Comprehensive Recording Industry Program, The Audio Engineering for the Music Industry Program, The Audio Engineering for Film and Television Program, The Recording Engineering and Studio Techniques Program, The Electronic Music Synthesizers and MIDI Program, The Sound Reinforcement for Live Performance Program, The Audio Production Techniques Program and The Essentials of Music Business and Artist Management Program.

PEABODY INSTITUTE
Johns Hopkins University
1 E. Mt. Vernon Pl.
Baltimore, MD 21202
Web: peabody.jhu.edu
CONSERVATORY ADMISSIONS
Phone: 667-208-6600
Email: admissions@peabody.jhu.edu
PREPARATORY ENROLLMENT
Phone: 667-208-6640
Email: peabodyprep@jhu.edu
Cost: please call or see web for info

THE SHEFFIELD INSTITUTE FOR THE RECORDING ARTS
13816 Sunnybrook Rd.
Phoenix, MD 21131
800-355-6613, 410-628-7260
Email: info@sheffieldav.com
Web: sheffieldav.com
Program: Audioworks, Videoworks, Techworks, Broadcasting

UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
2110 Clarice Smith
Performing Arts Center
College Park, MD 20742
301-405-5549
Email: musicadmissions@umd.edu
Web: music.umd.edu
Cost: please call or see web for info

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC
Office of Admissions
1140 Boylston St.
Boston, MA 02215
800-BERKLEE (U.S. and Canada), 617-266-1400 (direct and internat'l)
Email: admissions@berklee.edu
Web: berklee.edu
Contact: Director of Admissions

Program: all forms of contemporary music
Degree: BM or Professional Diploma
Duration: 4 years
Cost: please call or see web for info

BOSTON CONSERVATORY AT BERKLEE
8 The Fenway
Boston, MA 02215
617-536-6340
Email: conservatoryadmissions@berklee.edu
Web: bostonconservatory.berklee.edu
Cost: please call or see web for info

BRISTOL RECORDING STUDIOS
238 Huntington Ave.
Boston, MA 02115-3009
617-247-8689
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Kelsey Mack
Services: Audio Recording and Production Courses, Professional Internships

CELEBRATION SOUND
70 Lauren Dr.
Seekonk, MA 02771
508-336-0275
Email: celebrationsound@comcast.net
Web: celebrationsound.com
Programs: Recording engineer classes

EMERSON COLLEGE
Department of Performing Arts
120 Boylston St.
Boston, MA 02116
617-824-8500
Web: emerson.edu/performing-arts
Contact: Melia Bensussen, Chair
Degrees: B.A., B.F.A., M.F.A.

NEW ENGLAND CONSERVATORY
290 Huntington Ave.
Boston, MA 02115
617-585-1100
Email: admissions@necmusic.edu
Web: necmusic.edu
Cost: please call or see web for info

NORTHEASTERN UNIVERSITY
Department of Music
102 Ryder Hall
360 Huntington Ave.
Boston, MA 02115
617-373-3682
Contact: Elizabeth Hudson, Dean
Email: ke.alvarez@northeastern.edu
Web: camd.northeastern.edu
Degrees: B.S. in Music Technology, B.S. in Music Industry, B.A. in Music History and Analysis

POWERS MUSIC SCHOOL
160 Lexington Street
P.O. Box 398
Belmont, MA 02478-0003
617-484-4696
Email: office@powersmusic.org
Web: powersmusic.org
Cost: please call or see web for info

TUFTS UNIVERSITY
Department of Music
Granoff Music Center
20 Talbot Ave.
Medford, MA 02155
617-627-3564
Email: musicadmin@tufts.edu
Web: as.tufts.edu/music
Contact: John McDonald, Depart. Chair

UNIVERSITY OF MASSACHUSETTS LOWELL
Department of Music
35 Wilder St., Ste. 3
Lowell, MA 01854 978-934-3850
Email: music_dept@uml.edu
Web: uml.edu/fahss/music

MICHIGAN

AXIS MUSIC ACADEMY
33030 Northwestern Hwy., 2nd Fl.
West Bloomfield, MI 48322 248-799-8100
Web: axismusic.com
Basic Rate: please call for info

Additional location:

283 Hamilton Row
Birmingham, MI 48009
248-258-9100

CENTRAL MICHIGAN UNIVERSITY
School of Music
162 Music Building
1400 E. Campus Dr.
Mount Pleasant, MI 48859
989-774-3281
Email: musicadmit@cmich.edu
Web: cmich.edu/program/music
Degrees: B.A.A., B.S., B.A. or B.F.A., M..A.

CORNERSTONE UNIVERSITY
1001 E. Beltline Ave.
Grand Rapids, MI 49525
616-949-5300
Email: info@cornerstone.edu
Web: cornerstone.edu/music

INTERLOCHEN CENTER FOR THE ARTS
4000 J Maddy Pkwy
Interlochen, MI 49643-0199
231-276-7200
Email: info@interlochen.org
Web: interlochen.org
Cost: please call or see web for info

MICHIGAN RECORDING ARTS INSTITUTE & TECHNOLOGIES
28533 Greenfield
Southfield, MI 48076
248-557-8276
Contact: Kenneth Glaza
Web: mirecordingarts.com

RECORDING INSTITUTE OF DETROIT
14611 E. 9 Mile Rd.
Eastpointe, MI 48021
800-683-1743, 586-779-1388
Email: ridoffice@aol.com
Web: recording.institute
**No degree, but a certificate.

UNIVERSITY OF MICHIGAN
School of Music, Theatre and Dance
E.V. Moore Building
1100 Baits Dr.
Ann Arbor, MI 48109
734-764-0583. 734-763-5112
Email: lauras@umich.edu
Web: music.umich.edu/index.php
Contact: Laura Hoffman, Associate Dean

WAYNE STATE UNIVERSITY
Old Main, Department of Music
4841 Cass, Old Main, Ste. 1321
Detroit, MI 48201
313-577-1795
Email: music@wayne.edu
Web: music.wayne.edu
Programs: Bachelor of Arts in Music, Bachelor of Music

WESTERN MICHIGAN UNIVERSITY
Irving S. Gilmore School of Music
1903 W Michigan Ave.
Kalamazoo, MI 49008
269-387-4667
Web: wmich.edu/music

MINNESOTA

CHILDREN'S YAMAHA MUSIC SCHOOL
Advent Luther
3000 Hamline Avenue
Roseville, MN 55113
612-339-2255
Email: yamahamusic@cyms.ws
Web: msp.kidsoutandabout.com/content/childrens-yamaha-music-studio-roseville
Cost: please call or see web for info

Additional locations:

Edina Community Center
5701 Normandale Rd.
Edina, MN 55424
612-351-0631

MACPHAIL CENTER FOR MUSIC
501 2nd St. S.
Minneapolis, MN 55401
612-321-0100
Web: macphail.org
Cost: please call or see web for info

Additional locations:

14200 Cedar Ave., Suite 102
Apple Valley, MN 55124

470 W. 78th St.
Chanhassen, MN

Birch Lake Elementary School
1616 Birch Lake Ave.
White Bear Lake, MN 55110

MINNESOTA STATE UNIVERSITY MOORHEAD
Music Department
Center for the Arts 102
1104 7th Ave. S.
Moorhead, MN 56563
218-477-2101
Email: spa@mnstate.edu
Web: mnstate.edu

SAINT MARY'S UNIVERSITY OF MINNESOTA
Music Department
700 Terrace Heights #1447
Winona, MN 55987
507-457-1598
Email: jheukesh@smumn.edu
Web: smumn.edu
Contact: Ned Kirk, D.M.A., Chair Music Department

UNIVERSITY OF NORTHWESTERN
3003 Snelling Ave. N.
St. Paul, MN 55113
800-692-4020, 651-631-5100
Web: unwsp.edu/program/music
Degrees/Certifications: B.S. in Electronic Media Communication with a Recording Arts focus,
Minor in Music, Minor in Music Business, Minor in Media Arts

MISSISSIPPI

DELTA STATE UNIVERSITY
Department of Music
DSU Box 3256
Cleveland, MS 38733
662-846-4615
Email: music@deltastate.edu
Web: deltastate.edu/artsandsciences/music

MISSOURI

UNIVERSITY OF CENTRAL MISSOURI
P.O. Box 800
Utt202E
Warrensburg, MO 64093
660-543-4909
Contact: David Aaberg, Chair of Music
Email: musicoffice@ucmo.edu
Web: ucmo.edu

UNIVERSITY OF MISSOURI
School of Music
20 Sinquefield Music Center
Columbia, MO 65211
573-882-2604
Email: music@missouri.edu
Web: music.missouri.edu

WEBSTER UNIVERSITY
School of Communications
470 E. Lockwood Ave.
St. Louis, MO 63119
314-246-7800, 800-981-9801
Email: jeffreycarter67@webster.edu
Web: webster.edu/music

MONTANA

THE COLLEGE MUSIC SOCIETY
312 East Pine Street
Missoula, MT 59802
406-721-9616
Email: cms@music.org
Web: music.org

NORTH VALLEY MUSIC SCHOOL
432 Spokane Ave.
Whitefish, MT 59937
406-862-8074
Email: info@northvalleymusicschool.org
Web: northvalleymusicschool.org

UNIVERSITY OF MONTANA SCHOOL OF MUSIC
32 Campus Dr.
Music Building, Room 101
Missoula, MT 59812
406-243-6881
Email: griz.music@umontana.edu
Web: umt.edu/music

NEBRASKA

NORTHEAST COMMUNITY COLLEGE
Audio/Recording Technology Dept.
801 E. Benjamin Ave.
Norfolk, NE 68701
402-371-2020, 800-348-9033
Email: help@northeast.edu
Web: northeast.edu/degrees-and-programs/media-arts-audio-and-recording-technology

NEVADA

COLLEGE OF SOUTHERN NEVADA
Cheyenne Campus
3200 E. Cheyenne Ave.
North Las Vegas, NV 89030
702-651-4075
Web: csn.edu/programs/music
Contact: Robert Bonora, Chair Fine Arts

Additional locations:

6375 W. Charleston Blvd.
Las Vegas, NV 89106
702-651-5000

700 College Dr.
Henderson, NV 89002
702-651-3000

NEW HAMPSHIRE

ALAN CARRUTH LUTHIER
51 Camel Hump Rd.
Newport, NH 03773
603-863-7064
Email: alcarruth@aol.com
Web: alcarruthluthier.com
Cost: please call or see web for info

MUSIC & ARTS CENTERS
18 March Ave.
Manchester, NH 03101-2006
603-851-2026, 888-731-5396
Email: customerservice@musicarts.com
Web: stores.musicarts.com
Notes: Serving students, teachers and families through retail stores and school representatives since 1952. Based in Frederick, MD, the company specializes in instrument rentals, music lessons and band and orchestra instrument sales. Music & Arts was acquired by Guitar Center, Inc. in April 2005 to expand its offerings to the beginning and student musician. Music & Arts now has over 100 retail locations in 19 states.

NEW JERSEY

BLOOMFIELD COLLEGE
Division of Creative Arts & Technology
467 Franklin St.
Bloomfield, NJ 07003
973-748-9000
Email: mfa@bloomfield.edu
Web: mfa.bloomfield.edu

COUNTY COLLEGE OF MORRIS
214 Center Grove Rd.
Randolph, NJ 07869 973-328-5000
Web: ccm.edu

MONTCLAIR STATE UNIVERSITY
School of Communication and Media
1 Normal Ave.
Montclair, NJ 07043
973-655-4000
Web: montclair.edu/school-of-communication-and-media

STEVENS INSTITUTE OF TECHNOLOGY
College of Arts and Letters
1 Castle Point On Hudson
Hoboken, NJ 07030
201-216-5000
Web: stevens.edu
Degree/Certification: Bachelor of Arts in Music and Technology

STUDIO TO STAGE PRODUCTIONS
170 U.S. 9
Englishtown, NJ 07226
732-617-6530
Email: info@stosp.net
Web: studiotostageproductions.com
Program: Private Lessons

WILLIAM PATERSON UNIVERSITY
Department of Music
300 Pompton Rd.
Wayne, NJ 07470
973-720-2000
Email: musicadmissions@wpunj.edu
Web: wpunj.edu/coac/music
Contact: Dr. Diane Falk-Romaine – Music Chair

NEW MEXICO

NEW MEXICO SCHOOL OF MUSIC
136-J Washington St., S.E.
Albuquerque, NM 87108
505-266-3474
Web: nmschoolofmusic.com
Additional location:
10701 Montgomery Blvd., N.E.
Albuquerque, NM 87111
505-294-4604

TAOS SCHOOL OF MUSIC
PO Box 2630
Taos, NM 87571
575-776-2388
Email: info@taosschoolofmusic.com
Web: taosschoolofmusic.com
The School is located at the French owned, family style Hotel St. Bernard in Taos Ski Valley, New Mexico. It is 19 miles north of Taos, high in the scenic Sangre de Cristo Mountains of northern New Mexico.

NEW YORK

AARON COPLAND SCHOOL OF MUSIC - QUEENS COLLEGE
65-30 Kissena Blvd., Room 203
Queens, NY 11367
718-997-3800
Email: acsm@qc.cuny.edu
Web: qc.cuny.edu/academics/music
Contact: Michael Lipsey, Director

Degree: B.A., B.M., MS/Education, M.A. Composition, Theory, History; M.A. Classical Performance; M.A. Jazz Performance
Cost: please call or see web for info

AUDIO ENGINEERING SOCIETY, INC.
697 3rd Avenue Suite 405
New York, NY 10017
212-661-8528
Web: aes2.org

BLOOMINGTON SCHOOL OF MUSIC
323 West 108th Street
New York, NY 10025
212-663-6021
Web: bsmny.org
Email: info@bsmny.org

THE CITY COLLEGE OF NEW YORK
Music Department, Shepard Hall, Room 72
160 Convent Ave.
New York, NY 10031
212-650-5411
Email: music@ccny.cuny.edu
Web: ccny.cuny.edu/music

CLIVE DAVIS INSTITUTE OF RECORDED MUSIC
370 Jay Street
Brooklyn, NY
212-992-8400
Email: tisch.recorded.music@nyu.edu
Web: tisch.nyu.edu/clive-davis-institute
Program: Through courses in business, musicianship and performance, production and writing, history and emergent media, our undergraduate curriculum focuses on developing the creative entrepreneur.
Degree: BFA in Recorded Music
Duration: 4 years

THE COLLECTIVE SCHOOL OF MUSIC
28 Broadway
New York, NY 10004
212-741-0091
Email: info@thecollective.edu
Web: thecollective.edu
Basic rate: Various
Services/Specialties: long- and short-term intensive courses on drums, bass, guitar, piano and vocals, private lessons, world class faculty of professional working musicians, practice and rehearsal facilities, regular master classes, musicians monthly membership club, located in the music capital of the world, NYC. Classes are limited to five students in order to make sure all students get personal attention.

THE COLLEGE OF SAINT ROSE
Music Department
432 Western Ave.
Albany, NY 12203
800-637-8556
Web: strose.edu

COLUMBIA UNIVERSITY NEW YORK
The Department of Music
621 Dodge Hall
2960 Broadway
New York, NY 10027
212-854-3825, 212-854-9862
Contact: Professor Chris Washburne, Dept. Chair
Email: cjw9@columbia.edu
Web: music.columbia.edu

EASTMAN SCHOOL OF MUSIC
University of Rochester
26 Gibbs St.
Rochester, NY 14604-2599
585-274-1000
Email: info@esm.rochester.edu
Web: esm.rochester.edu
Cost: please call or see web for info

FINGER LAKE COMMUNITY COLLEGE
State University of New York
3325 Marvin Sands Dr.
Canandaigua, NY 14424
585-394-FLCC
Email: admissions@flcc.edu
Web: flcc.edu/academics/music

FIVE TOWNS COLLEGE
305 N. Service Rd.
Dix Hills, Long Island, NY 11746
631-206-5537
Email: admissions@ftc.edu
Web: ftc.edu
Contact: Admissions Office
Programs: Undergraduate: Performance Program (A.A.S., Mus.B.); Bachelor of Music (Mus.B.) concentrations in Audio Recording Technology, Composition, Music Entertainment Industry Studies, Performance, Songwriting; (Mus.B.) Music Teacher Education concentrations in Instrumental and Vocal/Piano/Guitar. Graduate: Masters of Music (M.M.) in Music Technology, Composition, Performance, Music History, Music Education; Doctor of Musical Arts (D.M.A.) in Composition & Arranging, Music History & Literature, Music Performance, Music Education; Doctoral and Fellowship Performance. NEW Grad program in Sound Recording Technology (M.P.S.).
Cost: Contact Admissions
Degree: A.A.S.; Mus.B.; M.M.; D.M.A.
Duration: 2 years, 4 years, 1 to 4 years for Masters/Doctoral

GREENWICH HOUSE, INC.
46 Barrow St.
New York, NY 10014
212-242-4770
Email: music@greenwichhouse.org
Web: greenwichhouse.org
Contact: Samir Hussein, Chair

HOFSTRA UNVERSITY
101 Joseph G. Shapiro Family Hall
Hempstead, NY 11549-1000
516-463-5490
Contact: Philip Stoecker, Dept. Chair
Email: s.stoecker@hofstra.edu
Web: hofstra.edu/music

HOUGHTON COLLEGE
Greatbatch School of Music
One Williard Ave.
Houghton, NY 14744
585-567-9200, 800-777-2556 Ext. 4000
Email: admission@houghton.edu
Web: houghton.edu/music

ITHACA COLLEGE SCHOOL OF MUSIC
953 Danby Road
Whalen Center for Music
Ithaca, NY 14850
607-274-3343
Email: musicassodean@ithaca.edu
Web: ithaca.edu/music
Contact: Ivy Walz, Associate Prof.

JUILLIARD SCHOOL, THE
60 Lincoln Center Plaza
New York, NY 10023-6588 212-799-5000
Email: admissions@juilliard.edu
Web: juilliard.edu
Cost: please call or see web for info

MANHATTAN SCHOOL OF MUSIC
130 Claremont Ave.
New York, NY 10027
212-749-2802
Email: administration@msmnyc.edu
Web: msmnyc.edu
Program: We offer degree and diploma programs at the undergraduate, graduate and doctoral levels, with majors in all orchestral instruments, voice, piano, accompanying, composition, saxophone, guitar, organ, conducting and jazz.
Cost: please call or see web for info

MANNES COLLEGE THE NEW SCHOOL FOR MUSIC
66 W. 12th St.
New York, NY 10011
212-580-5150, 800-292-3040
Email: admissions@newschool.edu
Web: newschool.edu/mannes
Cost: please call or see web for info

MERCY COLLEGE
Music & Fine Arts Department 555 Broadway
Dobbs Ferry, NY 10522
914-674-7600
Web: mercy.edu/campus-locations/dobbs-ferry-campus
Degrees: B.S. in Music Industry and Technology

NEW YORK UNIVERSITY
The Steinhardt School/Music
35 W 4th Street, 2nd Floor
New York, NY 10012
212-998-5424
Web: steinhardt.nyu.edu/music
Degree: B.S, B.A., B.M., M.A, M.M., Ph.D., D.A., Ed.D., Music Performance, Composition, Technology, Business, Education, Therapy
Cost: please call or see web for info

PERLMAN MUSIC PROGRAM, THE
19 W. 69th St., Ste. 1101
New York, NY 10023
212-877-5045
Email: info@perlmanmusicprogram.org
Web: perlmanmusicprogram.org
Contact: Anna Kaplan, Director of Programs
Cost: please call or see web for info

SELECT SOUND STUDIOS
2315 Elmwood Ave.
Kenmore, NY 14217
716-873-2717
Web: selectsound.com
Program: Recording Technologies Audio Engineering Program

STATE UNIVERSITY OF NEW YORK
College at Oneonta
Music Department
115 Fine Arts Center
Oneonta, NY 13820
607-436-3415
Email: moira.rouggly@oneonta.edu
Web: suny.oneonta.edu/music-department

SYRACUSE UNIVERSITY SETNOR SCHOOL OF MUSIC
208 Crouse College
Syracuse, NY 13244
315-443-2769
Email: admissu@syr.edu
Web: vpa.syr.edu/academics/music

THIRD STREET MUSIC SCHOOL SETTLEMENT
235 E. 11th St.
New York, NY 10003
212-777-3240
Email: info@thirdstreetmusicschool.org
Web: thirdstreetmusicschool.org

UNIVERSITY OF ALBANY
College of Arts and Sciences
1400 Washington Ave.
Albany, NY 12222
518-442-4187
Email: musinfo@albany.edu
Web: albany.edu/music

WILLIE MAE ROCK CAMP FOR GIRLS
540 President Street
Suite 2H
Brooklyn, NY 11215
646-726-0247
Email: info@williemaerockcamp.org
Web: williemaerockcamp.org, facebook.com/williemaerockcamp
Program: Willie Mae Rock Camp for Girls is a non-profit music and mentoring program for girls and women. The organization offers a summer day camp, after school programs, youth and adult lessons, and community events in New York City. Instruments include drums, bass, guitar, keyboards, vocals and DJ/ turntables. All programs offered with sliding scale tuition.
Cost: please call or see web for info

NORTH CARLOLINA

APPALACHIAN STATE UNIVERSITY
Hayes School of Music Broyhill Music Center
813 Rivers St.
Boone, NC
828-262-3020
Email: music@appstate.edu
Web: music.appstate.edu

BARTON COLLEGE
P.O. Box 5000
Wilson, NC 27893
800-345-4973, 252-399-6317
Email: enroll@barton.edu
Web: barton.edu/cultural-arts
Degrees: B.S. in Communication with a concentration in Audio Recording Technology

BREVARD MUSIC CENTER
349 Andate Ln.
Brevard, NC 28712
828-862-2100
Web: brevardmusic.org
Contact: Dorothy Knowles, Dir. Of Admissions
Notes: A summer institute and festival

CATAWBA COLLEGE
2300 W. Innes St.
Salisbury, NC 28144
704-637-4476, 1-800-CATAWBA
Email: jtlittle@catawba.edu
Web: catawba.edu/music
Degree: Degrees: BA – Music Business, Popular Music, Music Education, and Worship Music/Production.
BS – Entertainment Industries
Duration: 4 years
Cost: please call or see web for info

DUKE UNIVERSITY STRING SCHOOL, THE
Mary Duke Biddle Music Bldg.
Duke University
9 Brodie Gym Dr.
Durham, NC 27708-0667
919-684-8111
Email: nonoo.okda@duke.edu
Web: stringschool.duke.edu
Cost: please call or see web for info

EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC
102 A. J. Fletcher Music Center
Greenville, NC 27858-4353
252-328-6851
Email: music@ecu.edu
Web: music.ecu.edu
Cost: please call or see web for info

ELON UNIVERSITY
Department of Music
100 Campus Dr.
Elon, NC 27244
336-278-2000
Web: elon.edu/u/academics/arts-and-sciences/music

KAREN KANE MUSIC PRODUCTIONS
Wilmington, NC
910-599-6921
Email: karenkane@mixmama.com
Courses: Audio Classes (Intro to Audio Engineering, Intro to Pro Tools)

UNIVERSITY OF NORTH CAROLINA
UNC Department of Music
CB# 3320, 105 Hill Hall
145 E Cameron Ave.
Chapel Hill, NC 27599
919-962-1039
Email: music.dept@unc.edu
Web: music.unc.edu

UNIVERSITY OF NORTH CAROLINA SCHOOL OF ARTS
1533 S Main Street
Winston Salem, NC 27127
Email: admissions@uncsa.edu
Web: uncsa.edu

NORTH DAKOTA

UNIVERSITY OF NORTH DAKOTA MUSIC ARTS & SCIENCES
Hughes Fine Arts Center, Room 110
3350 Campus Rd., Stop 7125
Grand Forks, ND 58202
701-777-2644
Email: und.music@und.edu
Web: arts-sciences.und.edu/academics/music

OHIO

BALDWIN-WALLACE COLLEGE
275 Eastland Rd.
Berea, OH 44017-2088
440-826-2900
Email: info@bw.edu
Web: bw.edu/schools/conservatory-music
Contact: Susan VanVorst, Dean Conservatory of Music
Cost: please call or see web for info

BRECKSVILLE SCHOOL OF MUSIC
10633 Fitzwater Rd.
Brecksville, OH 44141
440-526-1004
Email: info@brecksvillemusicstudio.com
Web: brecksvillemusic.com
Basic Rate: please call for info

CAPITAL UNIVERSITY
1 College and Main
Columbus, OH 43209
614-236-6011
Email: admission@capital.edu
Web: capital.edu/conservatory
Degrees: B.M. in Music Technology, B.A. in Music Technology

CASE WESTERN RESERVE UNIVERSITY
Department of Music
11118 Bellflower Rd.
Cleveland, OH 44106
216-368-2400
Email: music@case.edu
Web: music.case.edu

CLEVELAND INSTITUTE OF MUSIC
11021 E. Blvd.
Cleveland, OH 44106-1705
216-791-5000
Email: admissions@cim.edu
Web: cim.edu
Cost: Call or view online

CLEVELAND MUSIC SCHOOL SETTLEMENT, THE
11125 Magnolia Dr.
Cleveland, OH 44106
216-421-5806
Email: info@themusicsettlement.org
Web: themusicsettlement.org
Cost: please call or see web for info

COLLEGE-CONSERVATORY OF MUSIC
University of Cincinnati
Mary Emery Hall
P.O. Box 210003
Cincinnati, OH 45221-0003
513-556-6638
Web: ccm.uc.edu/music.html
Cost: please call or see web for info

FIREFLY STUDIOS
Toledo, OH
419-350-6454
Email: fireflystudios@firefly419.com
Web: firefly419.com
Notes: We offer guitar, piano, bass and drum lessons

HOCKING COLLEGE
Music Production Business & Performance
3301 Hocking Pkwy.
Nelsonville, OH 45764
740-753-7050
Email: admissions@hocking.edu
Web: hocking.edu/programs/music

INTERNATIONAL COLLEGE OF BROADCASTING
6 S. Smithville Rd.
Dayton, OH 45431
855-896-3733
Web: icb.edu
Program: Degrees in Radio/TV, Recording/ Voice, Broadcasting

MALONE UNIVERSITY
2600 Cleveland Ave.
Canton, OH 44709
800-521-1146, 330-471-8381
Email: ihamilton@malone.edu
Web: malone.edu
Contact: Linda Hamilton, Admin. Assistant
Degree: B.A. in Music Production

MEDUSA RECORDING INSTITUTE
2403 South Ave.
Youngstown, OH 44502
480-213-3327
Email: mandraerocks@yahoo.com
Web: medusarocks.com/studio-construction-service.html

OBERLIN COLLEGE CONSERVATORY OF MUSIC
39 W. College St.
Oberlin, OH 44074-1588
440-775-8413, 800-622-6243
Web: oberlin.edu/conservatory
Cost: please call or see web for info

OHIO NORTHERN UNIVERSITY
The Music Department
525 S. Main St.
Ada, OH 45810
419-772-2000
Web: onu.edu/arts_sciences/music

OHIO UNIVERSITY
School of Music
497 Glidden Hall
Athens, OH 45701
740-593-4244
Email: music@ohio.edu
Web: ohio.edu/finearts/music

OWENS COMMUNITY COLLEGE
Fine and Performing Arts
30335 Oregon Rd.
Perrysburg, OH 43551
567-661-6000
Web: owens.edu/fpa/music
Contact: Jeremy Meier, Dept. Chair
Programs: Associate of Applied Science Music Education/ Performance, Music Business Technology Certificate, Popular Music / Certificate and the Associate Art in Music Education/Performance

OKLAHOMA

HOLLAND HALL SCHOOL
5666 E. 81st St.
Tulsa, OK 74137
918-481-1111
Web: hollandhall.org

OKLAHOMA STATE UNIVERSITY
Michael and Anne Greenwood School of Music
102 Greenwood School of Music
Stillwater, OK 74078
405-744-6133
Email: osumusic@okstate.edu
Web: music.okstate.edu

ORAL ROBERTS UNIVERSITY
7777 S. Lewis Ave.
Tulsa, OK 74171
918-495-6161, 800-678-8876
Email: music@oru.edu
Web: oru.edu

OU SCHOOL OF MUSIC
University of Oklahoma
500 W. Boyd
Norman, OK 73019
405-325-2081
Web: music.ou.edu

UNIVERSITY OF CENTRAL OKLAHOMA
School of Music
100 N. University Dr.
Edmond, OK 73034
405-974-5686
Contact: Brian Lamb, Director
Email: blamb@uco.edu
Web: uco.edu/cfad/academics/music

OREGON

AMERICAN SCHOOL OF LUTHERIE
Portland, OR 97225
503-292-2385
Email: info@americanschooloflutherie.com
Web: americanschooloflutherie.com
Cost: please call or see web for info

MUSIC TOGETHER OF PORTLAND
c/o Julie Chiles
Portland, OR
503-236-4304
Email: julie@musictogether-pdx.com
Web: musictogether-pdx.com
Basic Rate: please call for info

OREGON MUSIC ACADEMY
Tigard Oregon Music Academy
11555 S.W. Durham Rd., Ste. A4
Tigard, OR 97224
503-616-7161
Web: oregonmusicacademy.com
Cost: please call or see web for info

OREGON STATE UNIVERSITY
College of Liberal Arts
214 Bexell Hall
Corvallis, OR 97331
541-737-0561
Web: liberalarts.oregonstate.edu
Degrees: B.A., B.F.A., M.F.A.

ROCK 'N' ROLL CAMP FOR GIRLS
P.O. Box 11324
Portland, OR 97211
503-833-2953
Email: info@girlsrockcamp.org
Web: facebook.com/girlsrockpdx/
Contact: Marisa Anderson
Program: The Rock 'n' Roll Camp for Girls, a 501(c)3 non-profit, builds girls self-esteem through music creation and performance. Providing workshops and technical training, we create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills.
Cost: please call or see web for info

ROCK 'N' ROLL FANTASY CAMP
888-ROC-BAND, 888-762-2263,
323-370-7033, 888-762-2263 ext. 4
Email: taylor@rockcamp.com
Web: rockcamp.com
Program: Rock n' Roll Fantasy Camp is the ultimate music experience.
For the novice and the expert, the amateur and the aficionado, we make rock n' roll dreams come true. Simply stated, our mission is to bring
people's musical fantasies to life!
Cost: please call or see web for info

SCHOOL OF MUSIC & DANCE UNIVERSITY OF OREGON
1225 University of Oregon
Eugene, OR 97403-1225
541-346-5268
Email: somafrontdesk@uoregon.edu
Web: music.uoregon.edu
Contact: Undergraduate information: audition@ uoregon.edu;
Graduate Information: gradmus@ uoregon.edu;
Admissions: gmusadm@uoregon.edu
Program: Composition, Music Education, Performance Studies, Piano Pedagogy, Jazz Studies,
Theory, Music Technology, and more including Dance
Degree: B. Mus, B.A., B.S., M.Mus, M.A., M.F.A., D.M.A., Ph.D.
Duration: 4 year bachelor's, 2-3 master's, 4-5 doctoral

WESTERN OREGON UNIVERSITY
Department of Music
Smith Hall
345 N. Monmouth Ave.
Monmouth, OR 97361
Contact: Laura Killip, Program & Facilities Coordinator
503-838-8461 , 503-838-8340
Email: killipl@wou.edu
Web: wou.edu/music

PENNSYLVANIA

ACADEMY OF MUSIC, THE
240 S. Broad St.
Philadelphia, PA 19102
215-893-1999
Email: info@academyofmusic.org
Web: ensembleartsphilly.org/plan-your-visit/venues/academy-of-music
Cost: please call or see web for info

CARNEGIE MELLON SCHOOL OF MUSIC
College of Fine Arts
5000 Forbes Ave.
Pittsburgh, PA 15213-3815
412-268-2372
Email: music-office@andrew.cmu.edu
Web: music.cmu.edu
Contact: Katherine Heston, Asst. Dir. of Music Admission

CURTIS INSTITUTE OF MUSIC, THE
1726 Locust St.
Philadelphia, PA 19103
215-893-5252
Email: admissions@curtis.edu
Web: curtis.edu

DREXEL UNIVERSITY
Antoinette Westphal College of Media Arts & Design
3141 Chestnut St.
Philadelphia, PA 19104
215-895-1380, 215-895-2000
Email: westphaladm@drexel.edu
Web: drexel.edu/westphal

GROVE CITY COLLEGE
Department of Music
100 Campus Dr.
Grove City, PA 16127-2104
724-458-2000
Email: info@gcc.edu
Web: gcc.edu/music

KUTZTOWN UNIVERSITY
114 Old Main
Kutztown, PA 19530
610-683-4550
Email: music@kutztown.edu
Web: kutztown.edu

LEBANON VALLEY COLLEGE
101 N. College Ave.
Blair 110
Annville, PA 17003
717-867-6373
Email:gramm@lvc.edu
Web: lvc.edu/music
Contact: Jeffrey S. Snyder, Professor & Department Chair of Music
Degrees: B.M. in Recording Technology, B.A. in Music Business

MARLBORO MUSIC
1528 Walnut St., Ste. 301
Philadelphia, PA 19102
215-569-4690
Email: info@marlboromusic.org
Web: marlboromusic.org

MARY PAPPERT SCHOOL OF MUSIC
Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282
412-396-6000
Email: admissions@duq.edu
Web: duq.edu/academics/colleges-and-schools/music/index.php
Program: Music Performance, Music Education, Music Therapy, Music Technology
Degree: Bachelor of Music, Bachelor of Science
Duration: 4 years
Notes: Mary Pappert School of Music is a national leader in performance, music education, music therapy, music technology and sacred music. Also Graduate Degrees offered in performance, composition, theory, music education, music technology and sacred music, plus an artist diploma in performance.

SETTLEMENT MUSIC SCHOOL
P.O. Box 63966
Philadelphia, PA 19147-3966
215-320-2601
Web: smsmusic.org
Cost: please call or see web for info

TEMPLE UNIVERSITY
School of Media and Communications
Annenberg Hall
2020 N. 13th St.
Philadelphia, PA 19122
215-204-8422
Email: kleingraduate@temple.edu
Web: klein.temple.edu

YORK COLLEGE OF PENNSYLVANIA
Division of Music, Wolf Hall, Room 206C
441 Country Club Rd.
York, PA 17403
715-846-7788
Email: gmuzzo@ycp.edu
Web: ycp.edu
Contact: Grace Muzzo, D.M.A.

RHODE ISLAND

THE UNIVERSITY OF RHODE ISLAND
College of Arts and Sciences Department of Music
Fine Arts Center,
Ste. E 105 Upper College Rd.
Kingston, RI 02881
401-874-2431
Email: music@uri.edu
Web: uri.edu/music

SOUTH CAROLINA

THE HALSEY INSTITUTE
Jim Halsey Company
161 Calhoun Street
Charleston, SC 29401
918-628-0400
Email: halsey@cofc.edu
Web: halsey.cofc.edu/visit
Notes: The Halsey Institute is dedicated to providing the best possible specialized education
in the Music and Entertainment Business.

SOUTH CAROLINA MIDLANDS AUDIO INSTITUTE
209 S. Prospect St.
Columbia, SC 29205
803-782-6910
Email: info@midlandsaudioinstitute.com
Web: midlandsaudioinstitute.com

UNIVERSITY OF SOUTH CAROLINA
School of Music
813 Assembly St.
Columbia, SC 29208
803-777-4281
Email: ugmusic@mozart.sc.edu
Web: music.sc.edu

SOUTH DAKOTA

UNIVERSITY OF SOUTH DAKOTA
Department of Music
Warren M. Lee Center for Fine Arts
414 E. Clark St.
Vermillion, SD 57069
605-658-3466
Email: music@usd.edu
Web: usd.edu/music

TENNESSEE

BELMONT UNIVERSITY: MIKE CURB COLLEGE OF ENTERTAINMENT AND MUSIC BUSINESS
1900 Belmont Blvd.
Nashville, TN 37212
615-460-6453
Email: cembadmission@belmont.edu
Web: belmont.edu/cemb
Contact: Natalie Peterson, Admission Coordinator
Program: Music Business, (BBA), Masters in Business Admin, (MBA), Entertainment Industry Studies, (BS, BA), Songwriting, (BS, BA), Audio Engineering Technology, (BS, BA)

THE BLACKBIRD ACADEMY
2806 Azalea Pl.
Nashville, TN 37204
855-385-3251, 615-385-2463
Email: info@theblackbirdacademy.com
Web: theblackbirdacademy.com

BLAIR SCHOOL OF MUSIC
Vanderbilt University
2400 Blakemore Ave.
Nashville, TN 37212
615-322-7679
Contact: Molly Jewell, Dir. of Admissions
Web: blair.vanderbilt.edu

GOSPEL MUSIC ASSOCIATION (GMA)
4012 Granny White Pike
Nashville, TN 37204
615-242-0303
Email: info@gospelmusic.org
Web: gospelmusic.org
Cost: please call or see web for info
Program: IMMERSE, 1 - 4 day Christian music training event

GRO55 SCHOOL OF MUSIC
5436 Oak Chase Drive
Can Ridge, TN 37013

412-200-0520
Email: gro55schoolofmusic@gmail.com
Web: gro55schoolofmusic.com

KASPER HOME MUSIC STUDIOS, THE
927 Battlefield Dr.
Nashville, TN 37204
615-383-8516
Web: kaspermusic.com
Basic Rate: please call for info
Services: Small group and private group lessons for children and adults

MARK JOHNSON
Nashville, TN
615-587-2516
Email: marklaneband@gmail.com
Web: theboardfoundation.com
Contact: Mark
Rates: call for rates
Clients: All Ages, All Levels (Zoom available)
Styles/Specialties: All Styles, Ear Training, Songwriting, Music Theory, Music Business/ Marketing, Voice/ Vocals, Bass, Piano , Guitar

MIDDLE TENNESSEE STATE UNIVERSITY SCHOOL OF MUSIC
Box 47 MTSU
Murfreesboro, TN 37132
615-898-2469
Email: askmusic@mtsu.edu
Contact: Angela Satterfield, Music Admissions
Web: mtsu.edu/music/staff.php
Degree: B.M., M.A.

MUSIC LAB NASHVILLE
500 Wilson Pike Cir., Ste. 104
Brentwood, TN 37027
615-371-8086
Email: nashville@musiclab.co
Web: nashville.musiclab.co
Basic Rate: please call for info
Services: piano, voice, guitar, Kindermusik and Musical Theatre

NASHVILLE JAZZ WORKSHOP
1012 Buchanan Street
Nashville, TN 37208
615-242-JAZZ (5299)
Email: info@nashvillejazz.org
Web: nashvillejazz.org
Basic Rate: please call for info

NASHVILLE SCHOOL OF ARTS
Magnet School
1250 Foster Ave.
Nashville, TN 37210
615-291-6600
Email: nsa@mnps.org
Web: nsa.mnps.org
Contact: Dr. Gregory Stewart Principal
Basic Rate: please call for info

PELLISSIPPI STATE COMMUNITY COLLEGE
10915 Hardin Valley Rd.
P.O. Box 22990
Knoxville, TN 37933
865-694-6400
Email: startstrong@pstcc.edu
Web: pstcc.edu

RHODES COLLEGE
Mike Curb Institute
2000 North Parkway
Memphis, TN 38112
800-844-5969, 901-843-3786
Email: bassj@rhodes.edu
Contact: John Bass, Dir. of the Mike Curb Institute
Web: rhodes.edu/academics/majors-minors/music

SAE INSTITUTE OF TECHNOLOGY
7 Music Circle N.
Nashville, TN 37203
800-872-1504, 615-244-5848
Email: nashville@sae.edu
Web: nashville.sae.edu
Program: Audio Technology Program (Diploma); Electronic Music Producer (Certificate)
Duration: Nine months full-time, 18 months part-time (Audio), six months part-time (Electronic Music)
Notes: SAE Institute was founded internationally in 1976 and has since grown to almost 50 locations worldwide. Courses focus on hands-on training to prepare graduates for a career in the audio industry.

Additional locations:

215 Peachtree St., Ste. 300
Atlanta, GA 30303
404-526-9366 Fax 404-526-9367
Email: atlanta@sae.edu
Web: atlanta.sae.edu

16051 W. Dixie Highway, Suite 200
North Miami Beach, FL 33160
305-944-7494
Email: miami@sae.edu
Web: miami.sae.edu

218 W. 18th St., Fl. 4
New York, NY 10011
212-944-9121 Fax 212-944-9123
Email: newyork@sae.edu
Web: newyork.sae.edu

820 N. Orleans, #125
Chicago, IL 60610
312-300-5685
Email: chicago@sae.edu
Web: usa.sae.edu/campuses/chicago

SHUFF'S MUSIC
118 3rd Ave. N.
Franklin, TN 37064
615-790-6139
Web: shuffsmusic.com
Basic Rate: please call for info

SKY STUDIOS
330 Franklin Road, Suite 276B
Brentwood, TN 37027
615-371-1661
Email: info@skystudiostn.com
Web: skystudiostn.com
Basic Rate: please call for info

THE UNIVERSITY OF MEMPHIS
Rudi E. Scheidt School of Music
Music Building,
3800 Central Ave.
Memphis, TN 38152
901-678-3766
Email: musicadmissions@memphis.edu
Web: memphis.edu/music

WAVES, INC.
2800 Merchants Dr.
Knoxville, TN 37912
865-909-9200
Web: waves.com

TEXAS

AUDIO ENGINEARING INSTITUTE
10923 West Ave.
San Antonio, TX 78213
210-627-4780
Email: email@audio-eng.com
Web: Audio-eng.com

THE BLACK ACADEMY
Dallas Convention Center Theater Complex
1309 Canton St.
Dallas, TX 75201
214-743-2440
Email: info@tbaal.org
Web: tbaal.org
Program: The Black Academy of Arts and Letters, Inc., is a multi-discipline arts institution whose mission is to create and enhance an awareness and understanding of artistic, cultural and aesthetic differences utilizing the framework of African, African American and Caribbean Arts and Letters. Additionally, its purpose is to promote, cultivate, foster, preserve and perpetuate the African, African American and Caribbean Arts and letters in the Fine, Literary, Visual, Performing and Cinematic Arts.

DALLAS BAPTIST UNIVERSITY
3000 Mountain Creek Pkwy.
Dallas, TX 75211
214-333-5316, 214-333-5311
Web: dbu.edu

DALLAS SCHOOL OF MUSIC, INC.
14376 Proton Road
Dallas, TX 75244 972-380-8050
Email: lessons@dsminfo.com
Web: dsminfo.com

DEL MAR COLLEGE
Department of Music Fine Arts Center
101 Baldwin Blvd.
Corpus Christi, TX 78404
361-698-1211
Email: music@delmar.edu
Web: delmar.edu/music

FRISCO SCHOOL OF MUSIC
9255 Preston Rd.
Frisco, TX 75034
214-436-4058
Email: music@fsmfspa.com
Web: fsmfspa.com
Basic Rate: please call for info

INSTITUTE FOR MUSIC RESEARCH
UTSA Department of Music
One UTSA Circle
San Antonio, TX 78249
210-458-4354
Email: applymusic@utsa.edu
Web: music.utsa.edu

LONESTAR SCHOOL OF MUSIC
4301 W. William Cannon
Austin, TX 78749
512-598-4171
Web: lonestarschoolofmusic.com
Cost: please call or see web for info

Additional locations:

915 Ranch Road, 620 South
Lakeway, TX 78734
512-808-9371

12010 Hwy 290 West #230
Austin, TX 78737
512-515-1214

MEDIATECH INSTITUTE
13300 Branch View Ln., Ste. 135
Dallas, TX 75234
972-869-1122
Email: dallas@mediatech.edu
Web: mediatech.edu

Additional locations:

3324 Walnut Bend Ln.
Houston, TX 77042
832-242-3426
Email: houston@mediatech.edu

MOORES SCHOOL OF MUSIC (MSM)
University of Houston
3700 Cullen Blvd,
Room 120
Houston, TX 77204-4039
713-743-5934
Email: musicadmissions@uh.edu
Web: uh.edu/kgmca/music

SHEPHERD SCHOOL OF MUSIC, THE
Rice University
6100 Main MS-532
Houston, TX 77005
713-348-3578
Contact: Phyllis Smith, Music Admissions
Email: pws2@rice.edu
Web: music.rice.edu

STEPHEN F. AUSTIN STATE UNIVERSITY
School of Music
Box 13043, SFA Station
Nacogdoches, TX 75962
936-468-4602
Web: music.sfasu.edu
Contact: Gary T. Wurtz, Director

TEXAS STATE UNIVERSITY SAN MARCOS
School of Music
601 University Dr.
San Marcos, TX 78666
512-245-2651
Email: music@txstate3.edu
Web: music.txstate.edu

UNIVERSITY OF TEXAS AT ARLINGTON
700 W. Greek Row, Room 101
Arlington, TX 76010
817-272-3471
Email: music@uta.edu
Web: uta.edu/music

UNIVERSITY OF TEXAS AT AUSTIN
Sarah and Ernest Butler
School of Music
2406 Robert Dedman Dr.,
Stop E3100
Austin, TX 78712
512-471-7764
Web: music.utexas.edu

UNIVERSITY OF NORTH TEXAS
1155 Union Circle #311637
Denton, TX 76203
940-565-2791
Email: music.information@unt.edu
Web: music.unt.edu

UTAH

BRIGHAM YOUNG UNIVERSITY
C-500 Harris Fine Arts Center
P.O. Box 26410
Provo, UT 84602
801-422-8903
Email: music@byu.edu
Web: music.byu.edu

THE UNIVERSITY OF UTAH
School of Music
1375 E. President's Cir.
Room 204
Salt Lake City, UT 84112
801-581-6762
Email: m.chuaqui@utah.edu
Web: music.utah.edu
Contact: Miguel Chuaqui, Dir. School of Music

VERMONT

VERMONT COLLEGE OF FINE ARTS
36 College St.
Montpelier, VT 05602
866-934-VCFA
Contact: Carol Beatty, Program Director
Email: Carol.Beatty@vcfa.edu
Web: vcfa.edu/music-comp

VIRGINIA

ACADEMY OF MUSIC
1709 Colley Ave, Ste 392
Norfolk, VA 23517
757-627-0967, 757-215-8633
Web: aomva.org/wp
Cost: please call or see web for info
Notes: 3 locations in the Norfolk area

CONTEMPORARY MUSIC CENTER
14155 Sullyfield Cir.
Chantilly, VA 20151
703-817-1000
Email: info@contemporarymusiccenter.com
Web: contemporarymusiccenter.com
Notes: Our facilities have 27 private instruction studios. Our teaching staff, who are the finest in the area, are motivated and dedicated professionals. All are active within the music community and bring energy and enthusiasm to the educational process. Along with innovative teaching techniques, our staff prides itself on the ability to draw upon a wealth of practical knowledge and exp.

Additional location:

4410 Costello Way
Haymarket, VA
571-261-5000

CUE STUDIOS CENTER FOR AUDIO ENGINEERING
109 Park Ave.
Falls Church, VA 22046
703-532-9033
Email: school@cuerecording.com
Web: centerforaudioengineering.com

JAMES MADISON UNIVERSITY
School of Music
880 S. Main St., MSC 7301
Harrisonburg, VA 22807
540-568-6714
Contact: Dr. John Allemeier
Email: schoolofmusic@jmu.edu
Web: jmu.edu/music

LIBERTY UNIVERSITY
1971 University Blvd.
Lynchburg, VA 24515
434-592-6568
Email: som@liberty.edu
Web: liberty.edu/academics/music

NATIONAL ASSOCIATION OF MUSIC EDUCATION
1806 Robert Fulton Drive
Reston, VA 20191
800-336-3768, 703-860-4000
Web: nafme.org

NORTHERN VIRGINIA COMMUNITY COLLEGE
1000 Harry Flood Byrd Hwy.
Sterling, VA 20164
703-845-6026
Email: jkolm@nvcc.edu
Web: nvcc.edu
Contact: Dr. Jonathan Kolm

OLD DOMINION UNIVERSITY
2123 Diehn Center for the Performing Arts
1339 West 49 St.
Norfolk, VA 23529
757-683-4061
Email: music@odu.edu
Web: odu.edu/musicdept
Degrees: Music Production, Music Business, and Music Business/ Production.

RADFORD UNIVERSITY
801 E. Main St.
Radford, VA 24142
Contact: Dr. Timothy L. Channell, Chair
540-831-5177
Email: tchannell@radford.edu
Web: radford.edu

UNIVERSITY SHENANDOAH CONSERVATORY
1460 University Dr.
Winchester, VA 22601
540-665-4581
Email: admit@su.edu

Web: su.edu/conservatory
Program: Music, Recording, Composition, Sound Reinforcement, MIDI and Music Production

VIRGINIA TECH DEPARTMENT OF MUSIC
School of The Peforming Arts
251B Henderson Hall
Blacksburg, VA 24061
Contact: Jason Crafton
540-231-6713
Email: jcrafton@vt.edu
Web: vt.edu/academics/majors/music.html

WASHINGTON

BELLEVUE SCHOOL OF MUSIC
2237 140th Ave., N.E.
Bellevue, WA 98005
425-401-8486
Web: bellevueschoolofmusic.com
Contact: Robert H. Wilson, Director
Basic Rate: please call for info

EVERGREEN STATE COLLEGE
2700 Evergreen Pkwy. N.W.
Olympic, WA 98505
360-867-6000
Email: admissions@evergreen.edu
Web: evergreen.edu

JACK STRAW PRODUCTIONS
4261 Roosevelt Way, N.E.
Seattle, WA 98105
206-634-0919
Email: jsp@jackstraw.org
Web: jackstraw.org
Contact: Joan Rabinowitz, Exec. Dir.

JAM ACADEMY MUSIC SCHOOL
17802 134th Ave. N.E., Ste. 19
Woodinville, WA 98072
425-906-4766
Email: info@jamacademy.com
Web: jamacademy.com

MIRROR SOUND STUDIOS
301 N.E. 191st St.
Seattle, WA 98155
206-440-5889
Email: info@mirrorsound.com
Web: mirrorsound.com
Programs: Audio Recording Course, 8-week program

MUSIC CENTER OF THE NORTHWEST
901 N. 96th St.
Seattle, WA 98103
206-526-8443
Email: office@mcnw.org
Web: musiccenternw.org

MUSIC WORKS NORTHWEST
1331 118th Ave. S.E., Ste. 400
Bellevue, WA 98005
425-644-0988
Email: registration@musicworksnw.org
Web: musicworksnw.org

SEATTLE DRUM SCHOOL
12729 Lake City Way N.E.
Seattle, WA 98125
206-364-8815
Email: info@seattledrumschool.com
Web: seattledrumschool.com

Additional location:

1010 S. Bailey
Seattle, WA 98108
206-763-9700

SHORELINE COMMUNITY COLLEGE
Music Department, Bldg. 800
16101 Greenwood Ave. N.
Shoreline, WA 98133
206-546-7632
Email: teggers@shoreline.edu
Web: shoreline.edu

WEST VIRGINIA

MOUNTAIN MUSIC FESTIVAL
Ace Adventure Resort Concho Road
Oak Hill, WV 25901
877-382-5893
Email: info@mountainmusicfestwv.com
Web: mountainmusicfestwv.com

WEST VIRGINIA UNIVERSITY
School of Music
1436 Evansdale Dr.
PO Box 6111
Morgantown, WV 26506
304-293-5511
Email: music@mail.wvu.edu
Web: music.wvu.edu

WISCONSIN

LAWRENCE UNIVERSITY SCHOOL OF MUSIC
711 E. Boldt Way
Appleton, WI 54911
920-832-7000
Web: lawrence.edu/conservatory

UNIVERSITY OF WISCONSIN - MADISON SCHOOL OF MUSIC
3561 Moose Humanities Bldg.
455 N. Park St.
Madison, WI 53706
608-263-1900
Email: music@music.wisc.edu
Web: music.wisc.edu
Cost: please call or see web for info

UNIVERSITY OF WISCONSIN - OSHKOSH MUSIC DEPARTMENT
800 Algoma Blvd.
Oshkosh, WI 54901
920-424-4224
Email: music@uwosh.edu
Web: uwosh.edu/music
Degree: B.M. in Recording Technology

WISCONSIN CONSERVATORY OF MUSIC
1584 N. Prospect Ave.
Milwaukee, WI 53202
414-276-5760
Email: info@wcmusic.org
Web: wcmusic.org
Cost: please call or see web for info

WYOMING

CASPER COLLEGE
School of Music
125 College Dr.
Casper, WY 82601
307-268-2537
Contact: Eric Unruh, Dean
Email: unruh@caspercollege.edu
Web: caspercollege.edu/music
Contact: Eric Unruh, Dean, School of Fine Arts & Humanities

UNIVERSITY OF WYOMING
Department 3037
Fine Arts Center, Rm 258
1000 E. University Ave.
Laramie, WY 82071
307-766-5242
Email: musicdpt@uwyo.edu
Web: uwyo.edu/music

INTERNATIONAL

BANFF CENTRE, THE
107 Tunnel Mountain Dr.,
Box 1020
Banff, Alberta, Canada T1L 1H5
403-762-6100
Web: banffcentre.ca

BERKLEE COLLEGE OF MUSIC CAMPUS AND SUMMER PROGRAMS
Palau de les Arts Reina Sofia – Anexo Sur
Avenida Profesor Lopez Pinero,
1 46013 Valencia (Spain)
+34 963-332-802
Email: admissionsvalencia@berklee.edu
Web: valencia.berklee.edu/contact-us
Degree: B. M. or M. A.

CONSERVATOIRE DE PARIS
209 Ave. Jean Jaurès
75019 Paris, France
+33 1 40 40 45 45
Web: conservatoiredeparis.fr

GUILDHALL SCHOOL OF MUSIC & DRAMA
Silk Street, Barbican
London EC2Y 8DT,
United Kingdom
+44 20 7628 2571
Web: gsmd.ac.uk

HARRIS INSTITUTE
118 Sherbourne St.
Toronto, Ontario, Canada, M5A 2R2
416-367-0178, 800-291-4477
Fax 416-367-5534
Email: info@harrisinstitute.com
Web: harrisinstitute.com
Degree offered: Diploma
Cost: please call or see web for info
Program: The program names have changed. Producing/Engineering Program is now "Audio Production Program (APP)" and Recording Arts Management is now "Arts Management Program (AMP)"
Notes: The Faculty of 67 leading industry professionals is complemented by a wide range of music industry guest lecturers. Full-time programs are followed by Internship Placements at companies throughout the music industry and start in March, July and Nov.

INSTITUTE OF CONTEMPORARY MUSIC PERFORMANCE, THE
Foundation House
1A Dyne Rd.
London NW6 7XG
+44 (0) 207 328 0222
Email: enquiries@icmp.ac.uk
Web: icmp.ac.uk
Cost: please call or see web for info
Program: With over 25 years of experience in the sector, the Institute is considered by many to be one of the pioneers of contemporary music education in the country, leading the way with innovative courses and services. Home of the legendary Guitar Institute, we are respected throughout both the music education sector, as well as by the music industry! We also provide a wide range of clinics, master classes, showcases and gigs to provide students with that 'real world' experience and opportunity. And our extensive range of industry contacts, partnerships and connections ensures that Institute students always get a head start in the music industry.

MCGILL UNIVERSITY
Schulich School of Music
Strathcona Music Building
555 Sherbrooke St., W.
Montreal, Quebec, Canada H3A 1E3
514-398-4535
Web: mcgill.ca/music

MOSMA
Mid-Ocean School of Media Arts
1588 Erin St.
Winnipeg, Manitoba R3E 2T1,
Canada
204-775-3308
Email: info@midoceanschool.ca
Web: midoceanschool.ca

NIMBUS RECORDING
238 E 2nd Ave., Suite 300
Vancouver, Canada V5T 1B7
604-875-8998
Email: admissions@nimbusrecording.com
Web: nimbusrecording.com
Program: one-year Diploma Programs

OIART
Ontario Institute of Audio Recording Tech.
500 Newbold St.
London, Ontario N6E 1K6
519-686-5010
Email: inquiry@olart.org
Web: oiart.org

RECORDING ARTS CANADA
1207 Rue Saint-Andre
Montreal. Quebec
514-286-4336
Email: montreal@recordingarats.com
Web: recordingarts.com

Additional location:

111 Peter St., Ste. 706
Toronto, Quebec
416-977-5074
Email: toronto@recordingarts.com

ROYAL COLLEGE OF MUSIC (LONDON)
Prince Consort Rd.
London SW7 2BS, United Kingdom
+44 20 7591 4300
Email: info@rcm.ac.uk
Web: rcm.ac.uk
Degree: Bachelor's degree

SAE INSTITUTE OF TECHNOLOGY
Melbourne, Australia
235 Normanby Rd.
South Melbourne, VIC 3205
+61 (0)3 8632 3400
Fax: +61 (0)3 8632 3401
Email: melbourne@sae.edu
Web: sae.edu.au/campuses/melbourne

Additional locations:

Australia
Sydney, Brisbane, Byron Bay, Adelaide, Perth

United Kingdom
SAE House
297 Kingsland Rd.
E8 4DD London +44-(0)3330-112-315
Email: enquiries@sae.edu
Web: sae.edu/gbr
Oxford, Liverpool, Glasgow

France
Honey Street
Building 229
9330 Aubervilliers
+33 (0)148 11 96 96
Email: paris@sae.edu
Web: sae.edu/fra/fr

Germany
Homburger Landstr. 182
60435 Frankfurt/Main
49-069 57 70 16 40
Email: frankfurt@sae.edu
Web: sae.edu/deu/de
Hannover, Stuttgart, Munchen, Leipzig, Hamburg, Bochum, Berlin

TREBAS INSTITUTE
543 Yonge Street Suite 300
Toronto, Ontario, M4Y 1Y5, Canada
416-966-3066
Web: Trebas.com
Programs: Audio Engineering, Entertainment Management, Event Venue Management, Film TV production

Additional location:

Montreal English, Montreal Francais
550 Sherbrooke St. W., Ste. 600
Montreal, Quebec, H3A 1B9
514-845-9610
Programs: DJ Arts Tech., Film TV Prod., Music Business Admin., Sound Design, Studio Recording Live Sound

UNIVERSITE BLAISE PASCAL
34, Ave. Carnot BP 185
63006 Clermont-Ferrand CEDEX France
+33 (0)4 73 40 63 63 (standard)
Fax +33 (0)4 73 40 64 31
Email: ri@univ-bpclermont.fr
Web: uca.fr
Degree: AA protools certification
Cost: Less than $10,000 per year including accommodations program and facilities: two & three year university program taught in a 2500 ft. professional studio. The best engineers and producers will be teaching you their craft while acousticians, micro- electronic and physics teachers will take you deeper into how things work.

UNIVERSITE DE MONTREAL'S FACULTY OF MUSIC
200 av. Vincent-d'Indy, bureau B-301
Montreal (Quebec) H2V 2T2
514-343-6427
Email: musique@umontreal.ca
Web: musique.umontreal.ca
Degrees: Major in Digital Music, Minor in Digital Music, Bachelor in Electroacoustic Music,
Bachelor in Mixed Electroacoustic Music

UNIVERSITY OF TORONTO
Faculty of Music Admission Office - Room 145
Edward Johnson Building
80 Queen's Park
Toronto, Ontario, Canada M5S2C5
416-978-3750
Web: music.utoronto.ca
Degree: Two-year Master's in Music Technology and Digital Media

ONLINE

BERKLEE ONLINE
1-617-747-2146
Email: advisors@online.berklee.edu
Web: online.berklee.edu

EDDIE HADDAD
Lead Guitar Instructor
Guitar Mastery Method
832-360-6851
Email: eddie@guitarmasterymethod.com
Web: guitarmasterymethod.com

FULL SAIL UNIVERSITY
844-706-0683
Web: fullsail.edu/campus-and-online/online-degrees
See Florida listing for details

SAVVY MUSICIANS ACADEMY
Web: savvymusicianacademy.com
Leah McHenry

MUSIC CONNECTION

Directory of Vocal Coaches

Whether you're a novice or a pro singer, this one-of-a-kind MC list enables you to connect with experts who can addressyour special needs as either a live singer or recording artist. The following information has been verified by the listee.

ANGEL DIVA MUSIC
Jan Linder Koda
Los Angeles, CA
818-888-5885, SKYPE
Email: jan@angeldivamusic.com
Web: angeldivamusic.com
Basic Rate: please call for info
Clients: Holly Robinson-Pete, Tim Fagan, David Hasselhoff, Lou Rawls, Kathy Griffin, Tiffany Alvord, Pia Zadora, Robert Guillaume, and 22 Grammy Winners.
Notes: Author of the book "Once More With Feeling". Grammy-nominated singer- songwriter. Consultation will include pin-pointing what may be missing and what can be added to deliver riveting performances. Will also include how to tap into the truth of the storyteller, create characters from a deeper understanding and use this knowledge in artist's writing process. Jan will help to develop and brand the act, from songs to business. Award-winning singer-songwriter-actor- performance coach Jan Linder-Koda's understanding of emotional truth and ability to convey this to her artist clients leads to profound breakthroughs.

APPELL VOICE STUDIO
#1 Pegasus Dr.
Trabuco Canyon, CA 92679
949-382-5911, SKYPE
Email: vocalcoach.tea@gmail.com
Web: appellvoicestudio.com
Contact: Thomas Appell
Services: vocal coaching, record production, music production songwriting, video production
Notes: Author of *Can You Sing a HIGH C Without Straining?*

ART OF SINGING
Studio City, CA
818-378-7841
Email: darlene@artofsinging.com
Web: darlenekoldenhoven.com, artofsinging.com
Contact: Darlene Koldenhoven Individualized programs include comprehensive training in voice technique, vocal coaching, ear-training, stage/audition/studio performance, sight-singing, and specialized sonic therapy to enhance the potential of the ear and voice. Private lessons in Los Angeles or anywhere by Skype/Zoom/Facetime. Author of "Tune Your Voice: Singing and Your Mind's Musical Ear," a 94 page book with 7 instructional CDs &/or downloads ($49.95) endorsed by faculty from Berklee, Juilliard, NYU and more, available at TuneYourVoice.net or in retail music stores. For more info on Darlene, see her website.
Duration: 30/45/60 min. lessons.

ARTIST VOCAL DEVELOPMENT
West Hills, CA
818-430-3254
Email: sbensusen@socal.rr.com
Web: steviebensusen.com (click on Artist Vocal Development)
Basic Rate: Please call for rates
Clients: Jordan Knight (New Kids On The Block), Nichole Cordova (Girlicious), Candice Craig (Nicki Minaj), Velvet Angels, O Town, No Mercy, Shola Ama, A1, Skyler Stecker, Indiana Massara
Services: Stevie Bensusen is a Multiplatinum Vocal Producer and Live Performance Vocal Coach who has vocal produced the above artists and others. With a unique approach, Stevie develops singers in the recording studio and in live performance rehearsals whose goals are to make records, play live and have no fear when performing in front of an audience. The definition of a great singer is what you do on stage not in the recording studio where you can take as long as you need and use technology to get your vocal right. Call for a free consultation.

AUDREY BABCOCK
Los Angeles, CA
917-572-4494
Singer-Songwriter, Jazz, Classical, World, Musical Theatre
Email: audrey@audreybabcock.com
Web: audreybabcock.com
Notes: As a teacher and coach, Ms. Babcock has worked extensively with Emerging Artists all over the globe for the last 10 years. From Opera to Broad- way, World Music to Singer-Songwriter and Jazz. She has also worked with actors and public speakers to bring out the full range of what they can convey through the voice. She uses a technique firmly rooted in the classic teachings of Bel Canto, but gives singers the tools to use their instrument in a satisfying, powerful, and healthy manner, across the board in any style they choose.

BEVERLY BREMERS' VOICERCISE
5159 Shotwell Street
Woodstock, GA 30188
949-874-0616
Email: bev@voicercise.net
Web: voicercise.net
Basic Rate: $75/hr. for private instruction online only via Zoom, classes also available
Clients: all levels - adults and children

BOB AND CLAIRE CORFF VOICE STUDIOS
323-387-9267 (Bob), 323-387-9276 (Claire)
Email: corffvoice@gmail.com
Web: corffvoice.com
Basic Rate: please call for info
Clients: Film TV & Stage Personalities, Sports Broadcasters (We are now working Coast to coast and internationally using Zoom It works great.)

BOB GARRETT
Studio City, CA
818-642-1691, Insta: Itsbobgarrett Facetime & Zoom, Facebook
Email: bobgarrett5@gmail.com
Web: bobgarrett.net
Basic Rate: call
Clients: Vanessa Hudgens, Channing Tatum, Katy Perry, Garrett Clayton, Elle Fanning, American Idol, The Voice, Drew Barrymore, Jessica Lange, Gerard Butler, Janet Jackson, Brian Stokes Mitchell, Evan Peters, Sarah Paulson, Kathy Bates, Judy Davis, et al.

BRAD CHAPMAN
Las Vegas, NV
Vocal Coach
310-405-9162
Email: bradchapmanvocals@gmail.com
Web: bradchapman.squarespace.com
Contact: Brad Chapman
Basic Rate: Please ask
Services: I do vocal coaching, vocal preproduction and vocal production for over 45 years and developed my signature technique for producing FEEL while working with producers and artists such as Quincy Jones, David Khane and 100+ Grammy winners. Producers, managers and artists know that the FEEL and emotion expression of a singer's performance is the number one priority to the listener. Everything else pales in significance. I always produce and demonstrate the FEEL in the style of the artist.
Clients: Stevie Wonder, Michael Jackson, Prince, Madonna, Annie Lennox, Natalie Cole, James Ingram, Al Jarreau, Nina Simone, Frankie Valli, Paul Stanley of KISS, Vince Neil of Motley Crue, Annie Lennox, Peter Cetera, Anita Baker, Tia Carrere, REO Speedwagon, Expose.' Grammy voting member and P&E Wing member

BRECK ALAN
Nashville, TN
SKYPE or Face Time
Email: breck@breckalan.com
Web: bodysinging.com
FB: facebook.com/bodysinging
Contact: Breck Alan
Basic Rate: call or email for rate, SKYPE
Clients: Rachel Platten, Andy Grammer, Baby Ariel, Drake White, Ryan Hurd, OAR, String Cheese Incident, Sally Taylor, Steve Aguirre, Brazilian Girls and many more.....

BRISTOL RECORDING STUDIOS
238 Huntington Ave.
Boston, MA 02115
617-247-8689, 800-603-0357
Email: info@bristolstudios.com
Web: bristolstudios.com
Contact: Jason Blaske
Basic Rate: call for info
Services: Audio recording and production courses, professional internships

CCVM/CARI COLE VOICE & MUSIC CO.
Celebrity Voice Coach, A&R, and Label Services
401 E. 34th St., Ste. #N19K
New York, NY 10016
212-532-0828
Email: info@caricole.com
Web: caricole.com
Basic Rate: please visit website and download application for info
Services: Online programs, Private Consulting: Vocal Technique & Ar- ranging. Songwriting, A&R, Branding, Management, Marketing, Artist & Music Career Development. White Glove Label Services: Branding, Styling Team, CCVM Songwriting Team (with hit songwriters), A&R, Record & Productions Services.

COVINGTON SCHOOL OF MUSIC
1111 Village Walk
Covington, LA 70433
985-590-4545
Web: laapa.com
Basic Rate: please call for info

Additional locations:

105 Campbell Ave. #3
Mandeville, LA
985-674-2992

2020 Dickory Ave., Ste. 200
Harahan, LA
504-738-3050

CYDNEY WAYNE DAVIS VOCAL ARTS STUDIO/ HAPPNIN' HOOKS MUSIC PRODUCTIONS
Inglewood, CA 90301
424-261-2393
Email: cydneywaynedavis@gmail.com
Web: cydneywaynedavis.weebly.com
Basic Rate: Private Vocal Lessons – in person: $85 an hour; Virtual-Zoon: &75 per hour for singers and actors, Performance coaching for recording artists and stage performers, Small Group Classes: Vocal Basics, Songwriting Basics, Pro Singers Workshop, One Day Workshop Master Classes: Music Business/Music Theatre/ Stage Performance. Available for Live Vocal Performance Coaching for stage and Vocal Producer for studio recordings. Call for rates.

DANIEL FORMICA VOCAL LESSONS
Morro Bay and Arroyo Grande Area
310-213-0700, SKYPE
Email: yourvocalteacher@gmail.com
Web: yourvocalteacher.com
Contact: Daniel Formica
Services: specialize in vocal technique, rehab, no short cuts: rock, pop, etc.

DANIEL KNOWLES VOICE STUDIO
West Hollywood Speech-Language Pathology/ Voice Center
971 N. La Cienega Blvd., Ste. 209
West Hollywood, CA 90069
310-927-1079, SKYPE
Email: daniel@danielknowles.com
Web: danielknowles.com
Contact: Daniel Knowles, MAMuEd., MA CCC-SLP
Basic Rate: $125 an hr., $575 block of 5 lessons, $1100 block of 10 lessons
Services: Licensed Speech-Language Pathologist/ Voice Therapy/Singing Voice Specialist/Singing Teacher. Voice rehabilitation for speech and singers. Professional vocal technique for singers from beginners to professionals.
Clients: Local and nationally recognized (album charts) working recording and performing singers. Artist privacy respected.

DARCI MONET VOCAL STYLE STUDIO
Valley Glen, CA
818-209-6432, IN-PERSON/ZOOM/SKYPE
Email: minxmusic@aol.com
Web: singlikeyoumeanit.com
Rates: see website
Services: Elite Level intuitive private voice, performance, songwriting and career coaching using Darci Monet's own "Tech and Truth Method" for voice with integration of mindset and self-development techniques. All contemporary styles, ages five and up. Vocal group coaching, recording session coaching/vocal production, audition and tour prep also available. Casual, fun, safe and positive environment! #SingLikeYouMeanIt
**Mention this listing for a special discount

DAVID COURY
323-965-1488
Email: info@howardfine.com
Web: howardfine.com/voice-coach
Basic Rate: please call for info
Notes: Singing and Speech for Actors

DEANNA COLON
Deanna's Vocal Studio
International Vocal Coach - in Person (Las Vegas) & online
323-591-9829
Email: lessons@iamdeanna.com
Web: iamdeanna.com
Notes: Quarter semi-finalist on season 8 of America's Got Talent, Sesson Background for Nick Jonas, Justin Bieber, Celine Dion, et al. Extensive TV & Radio Commercial singing work

DEBORAH ELLEN VOCAL STUDIO
Simi Valley, CA and via video conferencing
310-422-9166, SKYPE
Web: deborahellen.com
Basic Rate: please call for info
Notes: Extraordinary vocal technique. Artist Development Opportunities. Many successful placements of student vocals in film/TV.

DIAMANTE VOCAL STUDIO
605 N. Beachwood Dr.
Los Angeles, CA 90004
323-466-7881
Email: diamantesings@yahoo.com
Web: facebook.com/eduardo.diamante.31
Basic Rate: please call for info
Clients: all levels
Style: Seth Riggs/S.L.S

DIANE POSTELL
854 South Green Circle
Venice, FL 34285
443-803-0545
Email: dmpostell@gmail.com
Web: postellproductions.com, dianepostell.com
Services: Vocal coaching, pre-production vocals, auditioning, vocal arrangements, solid vocal technique, lyric writing/songwriting, vocal repair for pro and semi-pro, teens, young artists, vocal producers, special needs teens. Also teach piano and guitar lessons. Teach online anywhere. Online Voice Classes.

DIVAS IN TRAINING
Hollywood--Las Vegas
888-340-7444, 01-702-900-5621
Email: premierwest@earthlink.net
Web: divasintraining.com
Basic Rate: Varies. Industry package discounts.
Clients: Jin Jin Reeves (Hitzville), ZDoggMD, Michael Ross Nugent, May J, Sorcie Elle, Clover Corby (Midnight Clover), Leah Reichelderfer, Eduardo Alejandro

DRAGON II ENTERTAINMENT
Doug Dee Anthony
La Verne, CA
909-599-1540
Web: dragoniientertainment.com
Email: doug@douganthony.com
Basic Rate: please call for info
Clients: all levels, now including voiceover clients
Services: visit the website for all the details and more information.

ELISABETH HOWARD
Director, Vocal Coach
800-829-SONG, (7664)
Email: elisahoward@gmail.com
Web: vocalpoweracademy.com
Clients: Vocal coach for America's Got Talent, STING, the Police, Lionel Richie, Priscilla Presley, Vocal Power Instructors throughout LA; Author: Vocal Power Singing Method Toolkit for Singers at vocalpower.com
Rates: Call for rates
Notes: BS, MS - Juilliard School of Music
Locations: Los Angeles, Santa Clarita, Las Vegas, Houston, Dallas, throughout Italy.

ELLEN JOHNSON/ VOCAL VISIONS
Near Grass Valley/Nevada City and Yuba, Placer & Sacramento County Area, CA
Online Lessons Available
Web: vocalvisions.net
Basic Rate: Go to website for info
Clients: Private lessons for all style, recording studio coaching, audition preparation, improvisation, master classes, and jazz workshops.
Note: Author of The Vocal Warm Up CD/Download, Vocal Builders, You Sing Jazz and Jazz Child: A Portrait of Sheila Jordan

ERENE MASTRANGELI
Lichtenberger® Method Certified Voice Teacher
940 Fulton Street Apt. 4C
Brooklyn, NY 11238
917-892-2682
Email: erene@erenemusic.com
Web: vocalserenity.com

EVELYN HALUS
Los Angeles, CA 90036
323-935-4420, SKYPE, Zoom
Email: evelynhalus@aol.com
Web: evelynhalus.com
Basic Rate: call for info
Clients: Jennifer Lopez, Matthew Morrison, Jessica Biel, Megan McGinnis, Neil Patrick Harris, Cher, Nathan Lane, Paula Abdul, Olivia Newton-John, Depeche Mode, Lindsay Mendez, Sutton Foster and

COMPILED BY ROBIN ROSE

many Broadway vocalists, etc.
Accepting new students of all levels.

THE FAIRBANKS SUMMER ARTS FESTIVAL, INC.,
600 University Avenue
Fairbanks, AK 99708
907-474-8869
Email: info@fsaf.org
Web: fsaf.org
Basic Rate: please call for info

FAITH RUMER-THE ARTIST FIRST
Burbank, CA
310-948-4335
Email: transform@theartistfirst.com
Web: theartistfirst.com
Basic Rate: please call for info
Clients: all levels, teaches Grammy- winning recording artists, over 30 years coaching, Masters Degree in voice therapy.

GFIRE STUDIOS
Austin, TX 78723
512-350-6181, Zoom, FaceTime, SKYPE (djgfire)
Email: gfiremusic@gmail.com
Web: gfiremusic.com
Contact: gfire
Basic Rate: $90/hour, $45/half hour
Services: Full vocal training and coaching, 26 years professional singing and piano teaching, currently teaching "Yoga For the Voice," a unique and fun system of applying the science of voice with ancient yoga breathing techniques to truly realize one's full vocal capabilities. Lessons in person or over the phone or the internet via Zoom, FaceTime, SKYPE
Clients: My students have performed in internationally touring bands, on the stage of the Grand Ole Opry, made records in R&B, rock, country, singer-songwriter, pop and other styles, performed excellently in American Idol and other auditions, including musical theater auditions, learned to go from zero to karaoke in as little as three months, gone from being "tone deaf" to having full sets of repertoire in which they sing easily and in tune.

GOODRICH VOCAL STUDIO
4001 W. Magnolia Blvd.
Burbank, CA 91505
818-216-3944, Zoom
Email: mike@mikegoodrich.com
Web: mikegoodrich.com
Basic Rate: please call for info

GUITAR SHOWCASE/S.M.I.
3090 S. Bascom Ave.
San Jose, CA 95124
408-377-5864
Email: smi.admin@guitarshowcase.com
Web: guitarshowcase.com
Contact: Jim Brunom Amanda Dieck
Styles: all vocal styles
Basic Rate: call for info

INGRID PRANIUK
626-968-4071
Web: ingridpraniuk.wixsite.com/vocal-studios
Basic Rate: please call for info
Clients: The privacy of the client is respected; no name is ever listed nor mentioned. Major label artists/major movie industry actors.
Services: Certified private vocal instructor/ vocal coach in all genres (rock, pop, electronica, hardcore metal/ industrial/screaming, classical, musical theatre). Specialized in training professional musicians to survive touring/recording, training actors in music (singing, playing piano and other instruments) and treating vocal problems in singing and speech. Specialized and Certified in Vocal Health and in Holistic Health.

INTERNATIONAL SCHOOL OF MUSIC
THE ARMENIAN FOLK CULTURAL CENTER
662 W. Broadway
Unit A
Glendale, CA 91205
818-548-7959
Email: contact@ismglendale.com
Web: ismglendale.com
Basic Rate: please call for info

JAMES LUGO'S VOCAL ASYLUM
615-540-9108, SKYPE
Email: james@jameslugo.com
Web: jameslugomusic.com
Contact: James Lugo
Basic Rate: please call for info
Services: Specializing in rock and pop vocals. Pro Tools studio on premises.
Clients: A Fine Frenzy, the Veronica's, 311, the Smashing Pumpkins, MTV, VH1

JOHN DEAVER
North Hollywood, CA
818-469-6281
Email: vocalcoach1@gmail.com
Web: johndeaver.com
Basic Rate: please call for info
Clients: All levels. Sara Bareilles, Daniel Powter, Cher, Brendan Fraser, Heather Graham, Kimiko Kasai, Michelle Pfeiffer, Michael Sembello, Vonda Shepard, Pop Stars and many working singers and musicians.

JOHN FLUKER VOCAL STUDIOS
747-500-9770
Email: johnfluker@mac.com
Web: johnfluker.com/contact
Basic Rate: please call for info
Clients: Jennifer Lopez, Roselyn Sanchez, Kim Fields, Nolan Sotillo, Darren Romeo, served as MD for Gladys Knight, all levels.

KAREN JENNINGS
2019 Hyperion Ave.
Los Angeles, CA 90027
319-621-4302, Zoom, FaceTime, Skype
Email: karen.jennings@csun.edu
Basic Rate: please call for info; sliding scale available
Services: Expert instruction in vocal technique for contemporary/ non-classical singing styles (pop, rock, R&B, jazz, country, etc.), including breath control, chest mix techniques, range extension, techniques to increase strength/ stamina and improving vocal technique without changing the singer's style. Certified instructor of the Dante Pavone Vocal Method. Also, voice therapy and singing voice rehabilitation, rehabilitative and corrective vocal techniques for damaged/ problematic voices (licensed voice/speech therapist). All levels of singers welcome.
Clients: Artists with Warner Bros., Sony, RCA, Interscope, Black Top Records, Hollywood Records, Restless Records, Universal, Mercury, Quincy Jones Music and more.

KEN SOFOLO'S DISTINCTIVE VOCALS
Rockford, IL
815-901-2777
Web: kensofolo.com
Email: kentalks4you@outlook.com
Services: "Professional Home Studio, Reasonable Rates, Rapid Turnaround"
Rates: Flexible, Professional, Rates quoted per project. Pro bono charity and non-profit VO available

LB MUSIC SCHOOL
243 Central Avenue
Medford, MA 02155
781-874-1813
Web: lbmusicschool.com

Additional location:

577B Walnut St.
Lynn, MA 01905

LEE LONTOC
Santa Monica, CA
323-965-7664
Email: info@hollywoodvocalstudios.com
Web: hollywoodvocalstudios.com/
Basic Rate: please call for info
Services: vocal coach and trainer specializing in rock, R&B, pop and musical theater.

LISA POPEIL'S VOICEWORKS
Fillmore, CA 93015
818-634-3778, SKYPE/ZOOM
Email: lisa@popeil.com
Web: facebook.com/voiceworks, popeil.com
Basic Rate: please call for info
Clients: all levels, technique expert and performance coach, songwriting/ recording.
Notes: MFA in Voice, creator of "The Total Singer" instructional prof.

LIS LEWIS
The Singers Workshop
Valley Village, CA 91607
213-880-5123
Email: lis@thesingersworkshop.com
Web: thesingersworkshop.com
Basic Rate: please call for info; Skype and FaceTime lessons available
Clients: Rihanna, Miguel, Demi Lovato, Gwen Stefani, Britney Spears, Courtney Love, the Pussycat Dolls, All American Rejects, Linkin Park, Jack Black, Jimmy Eat World, Colbie Caillat, Bryson Tiller, PinkPantheress and Kali Uchis Vocal technique - all pop styles; performance coaching.

LOS ANGELES MUSIC & ART SCHOOL
3630 E. 3rd St.
Los Angeles, CA 90063
323-262-7734
Email: stayintune@lamusart.org
Web: lamusart.org
Basic Rate: 30-minute private music lesson for a child (17 and under): $18 30-minute private music lesson for an adult (18 and over): $20
Services: Monday - Friday 2 p.m. - 8 p.m. and Saturday 8 a.m. - 4 p.m.

LOYOLA MARYMOUNT UNIVERSITY
College of Communication and Fine Arts
1 LMU Dr.
Los Angeles, CA 90045-2659
310-338-5853
Web: pamela.wimberly-willis@lmu.edu
Basic Rate: please call for info

MANDEVILLE SCHOOL OF MUSIC
105 Campbell Ave. #3
Mandeville, LA 70448
985-674-2992
Web: laapa.com
Basic Rate: please call for info

MARK BAXTER VOCAL STUDIOS
617-251-6002
Email: mbaxter@voicelesson.com
Web: voicelesson.com
Basic Rate: please call for info
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Clients: Tanisha Hall founded the White Hall Arts Academy - a contemporary performing arts academy located in South Los Angeles. Through the White Hall Arts Academy, Tanisha has reached thousands through individual music lessons, group classes and community programs. Tanisha's clients are Billboard chart-topping recording artists, Grammy winners and have been featured on The Voice, American Idol, America's Got Talent, on Broadway tours, major network and Netflix series as well as many other movies, series and commercials. Prior to launching WHAA, Tanisha enjoyed a career working in many aspects of the music industry. *B.M. in Voice and Music Business Management - Berklee College of Music.

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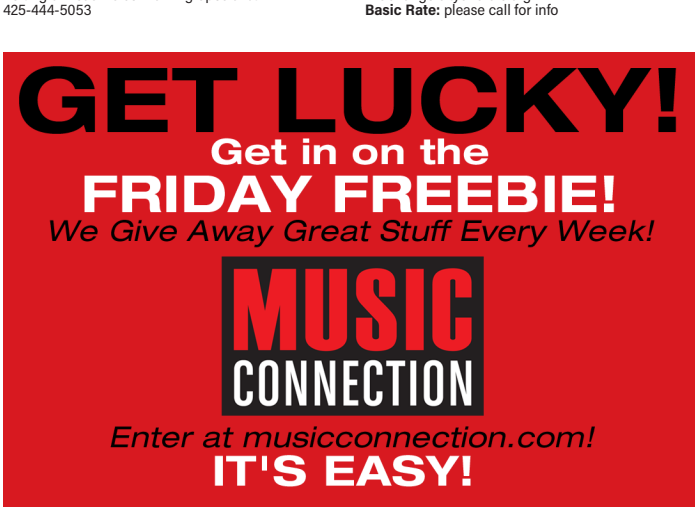

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Music to Your Ears

How the Right Hearing Aid Helps Musicians Overcome Hearing Impairments

What do Pete Townshend, Brian Wilson and Ludwig van Beethoven have in common, besides being world-class, world-renown musicians? They all have experienced some form of hearing loss during their musical careers.

In the U.S., May is Better Hearing and Speech Month, an initiative of the American Speech-Language-Hearing Association (ASHA), which represents audiologists, speech-language pathologists, researchers, students, and more. Better Hearing and Speech Month was started by the ASHA to increase awareness about communication disorders and hearing health challenges, which are, unsurprisingly, very prevalent in the music community.

According to decorated audiologist Dr. Gregory Frazer, AuD, PhD, from Pacific Hearing in Los Angeles, as many as 30 million people have what's known as "hidden hearing loss," many of whom are in the music business.

As a chief audiologist in the entertainment capital of the world, Dr. Frazer has treated many famous musicians over the course of his career for hearing issues, with problems ranging from slight to severe. The degree of loss varies by patient, he says, but it all boils down to a few basic contributing factors: duration, decibels and frequency response. "People who play longer, louder and at a frequency range of 3,000-6,000 Hz are typically at greater risk," he says.

Rock and Classical Do Equal Damage

Rock 'n' roll performers certainly fall into this high-risk category, but even classical musicians are just as prone to hearing problems, if not more. "Musicians from this genre typically perform with several band members for long periods of time and in close proximity to the instruments," Dr. Frazer explains. The numerous philharmonic instruments at a classical performance often produce just as much noise volume, if not more, as the electric guitars, keyboards and drums of a rock band. According to the World Health Organization (WHO), the decibel level at a typical rock concert reaches 110 decibels or more, while classical music performances often generate decibel levels of 100 or more. That's significantly louder than the 70dB limit the WHO recommends.

Ringing—the First Sign of Hearing Loss

The link between loud music and hearing loss is no mystery. Anyone who has ever attended a concert has experienced a "ringing" sensation in their ears afterward. The feeling subsides after a while, but for professional musicians, who rehearse and perform on a consistent basis, there is little time for their ears to recover from the effect. Each time they hit the stage, more damage occurs. Ringing in the ears is often the first sign of hearing damage.

At this point, loss of hearing may not be detectable in a hearing test, but it's happening. "It's something we call 'hidden hearing loss,' or cochlear synaptopathy," Dr. Frazer says. According to research reported by the *British Medical Journal*, professional musicians are almost four times as likely to develop noise induced hearing loss as the general public. They are also 57 percent more likely to develop a ringing in their ears, called tinnitus, because of their job. "Usually both impairments—loss and tinnitus—are irreversible," Dr. Frazer says.

Preventative Measures

Modern-day musicians are well aware of the potential hearing risk associated with their jobs and have taken steps to minimize it. Ear monitors fitted with special filters and ear plugs have become a common accessory while practicing and performing and it's not uncommon to see speakers angled slightly away from the performers on stage. Still, there's no way to overcome the inevitable. Exposing your ears to loud music is bound to eventually

cause problems. "Ear monitors and plugs offer only partial protection, blocking out no more than 30 to 35 decibels," Dr. Frazer says. That means 70-or-so decibels still reaches a wearer's inner ear, a level the WHO deems damaging.

Despite being in a high-risk category for hearing loss, musicians usually pick up on the problem and act quickly. "The majority of these professionals have perfect pitch and can therefore notice when sounds are even just slightly 'off,'" says Dr. Frazer. "Often their bandmates tip them off by remarking that their vocals or instrumentation is tuned incorrectly. They may push back for a while, but eventually, they accept that there is a problem. When they consistently struggle to sing or play up to their own high standards and when people around them remark on changes in their performance, they know it's time to take another course of action. Hearing aids are the next logical step.

Getting Back In Tune and On Pitch

Hearing aids may not be designed for protection—musicians should still wear ear plugs and monitors while performing and practicing—but they certainly help musicians get back on pitch and in tune and manage their tinnitus.

"Our musician patients just want to hear the way they remember they used to hear and what they refer to as 'normal'," Dr. Frazer says. "Hearing aids are a great way to achieve this." However, not any run-of-the-mill hearing aid will do the trick. Because musicians are so innately aware of the subtleties of sound, a more advanced, intelligent hearing aid is necessary.

Making Beautiful Music—The Right Hearing Aid Helps

Conventional hearing aids tend to compress incoming sound. To most wearers it's no big deal, in fact, it's preferred. Those with hearing impairments often lament about feeling overly stimulated when they first don hearing aids. To a musician who needs to hear the subtle nuances of instruments and vocals, however, compression is unacceptable. That's why Dr. Frazer regularly fits his musician patients with hearing aids that offer natural sound. "Certain hearing aids now have technology and settings that enable us to deactivate compression and noise reduction and to make the audio processing linear and more natural to the ear of a musician," he explains.

Plus, with an adjustable hearing aid, users have independent volume control for each ear and can create presets for different vocals and music. To do his or her job well, it's important for musicians to hear the entire range of sounds. "Cutting-edge hearing aids can also upsample streamed music to make digital sound fuller and richer," Dr. Frazer says. As for tinnitus, a more advanced hearing aid can also offer some relief. There are now tinnitus management technologies built into hearing aids such as special therapeutic audio programs that mask tinnitus with relaxing, meditative sounds.

Your Hardworking Stage Hand

Hearing aids may harbor a stigma that doesn't quite jive with a musician's rock star status. But for most, wearing them on stage is a small price to pay for the opportunity to keep making and performing amazing music. Which is why initiatives that raise awareness like Better Hearing and Speech Month are so important.

"Plus, today's designs are so much smaller and less noticeable than the hearing aids of yesteryear," Dr. Frazer says. "Audiences likely won't even see them for some models, as we recommend musicians wear ear monitors over them for protection."

With so many upsides and nothing to overcome other than stigma, discrete, modern hearing aids have breathed new life into the careers and passions of musicians around the world.

Alan Raffauf, VP Marketing at Widex, is anan experienced marketer and professional audiologist. Alan received his Master's Degree in Audiology/Audiologist from The College of New Jersey.

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